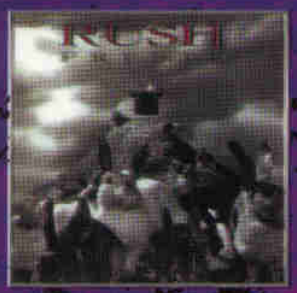
GUITAR ANTHOLOGY SERIES

RUSH



Authentic GUITAR-TAB Edition

Includes Complete Solos

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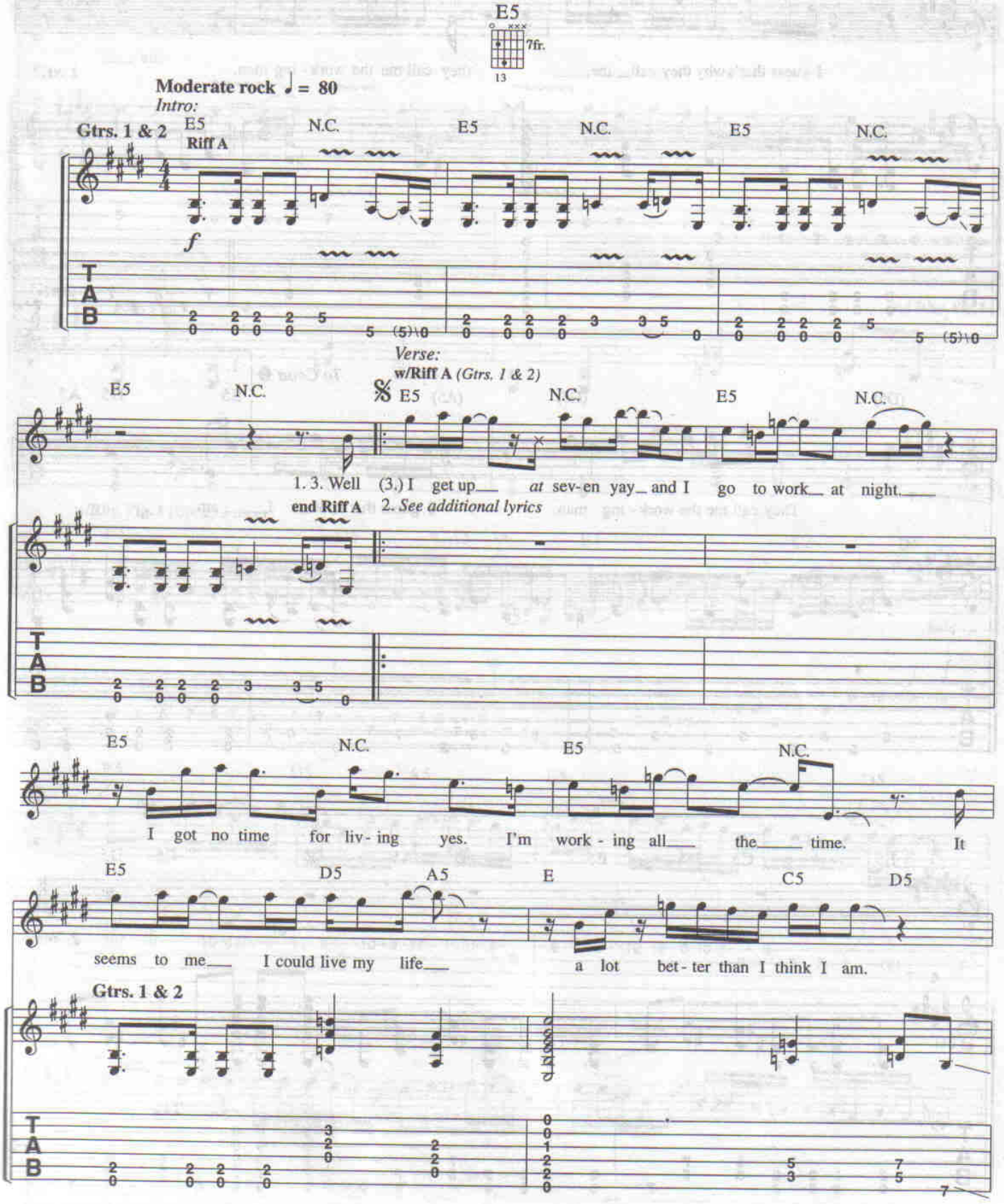
WORKING MAN

Words and Music by
GEDDY LEE and ALEX LIFESON



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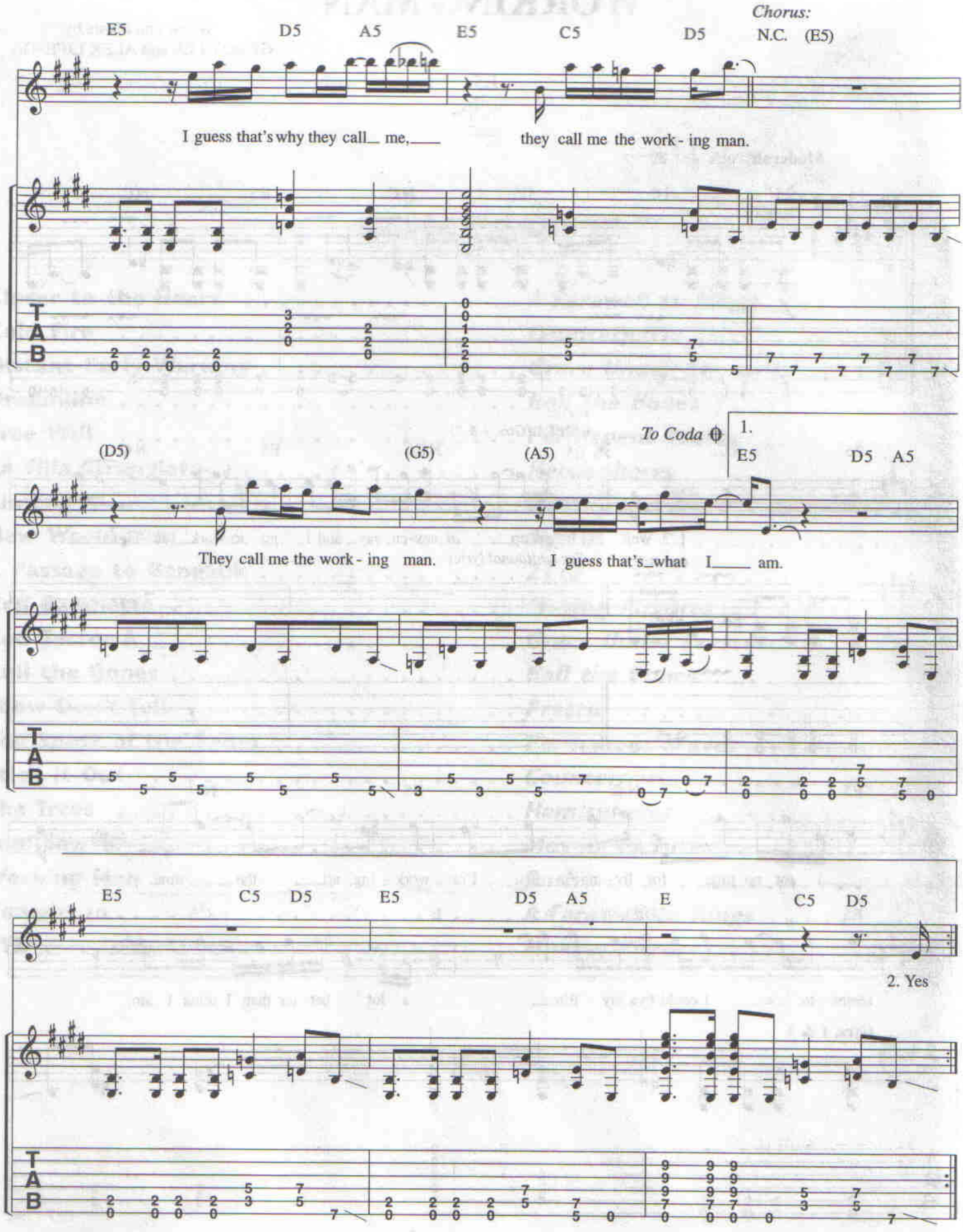
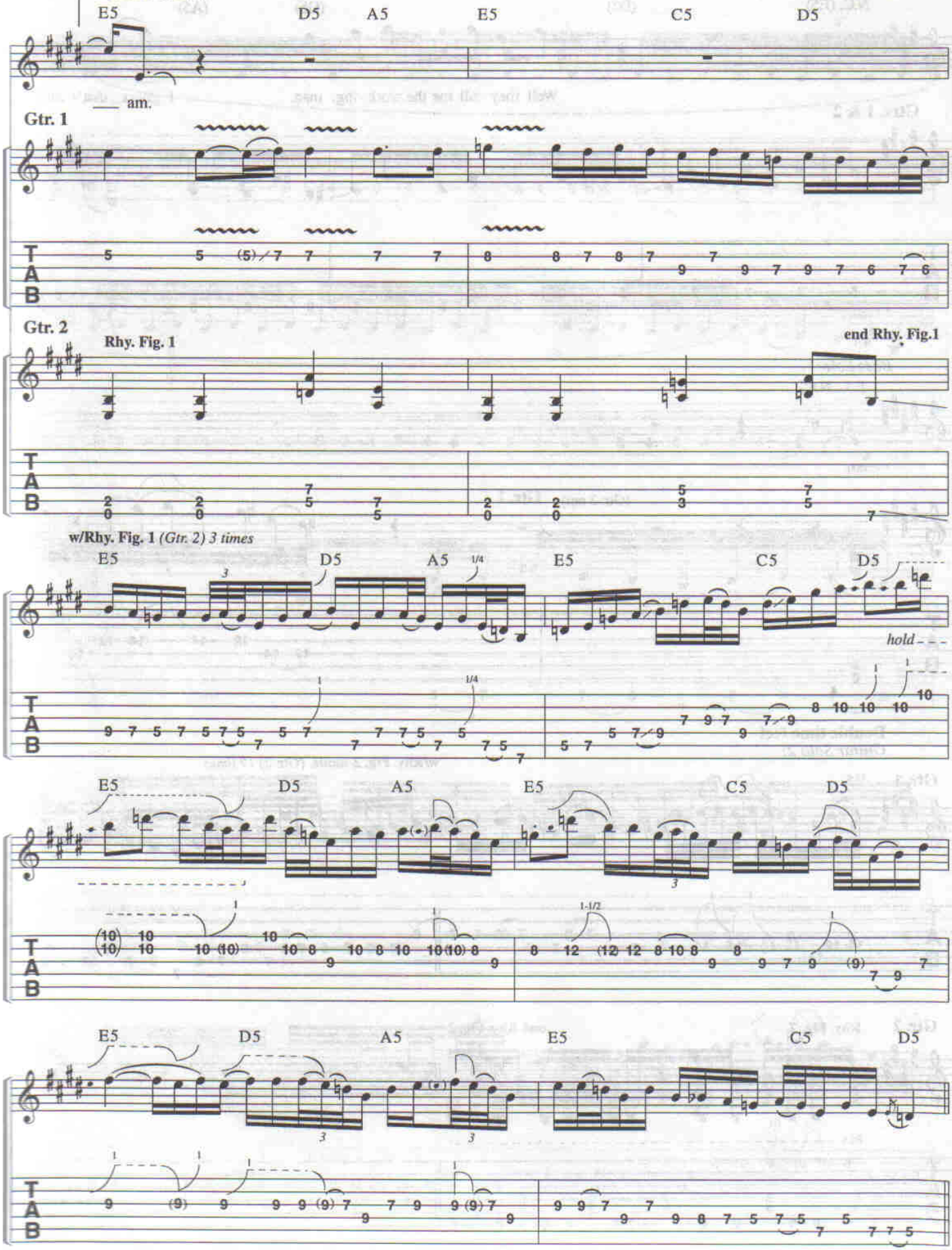
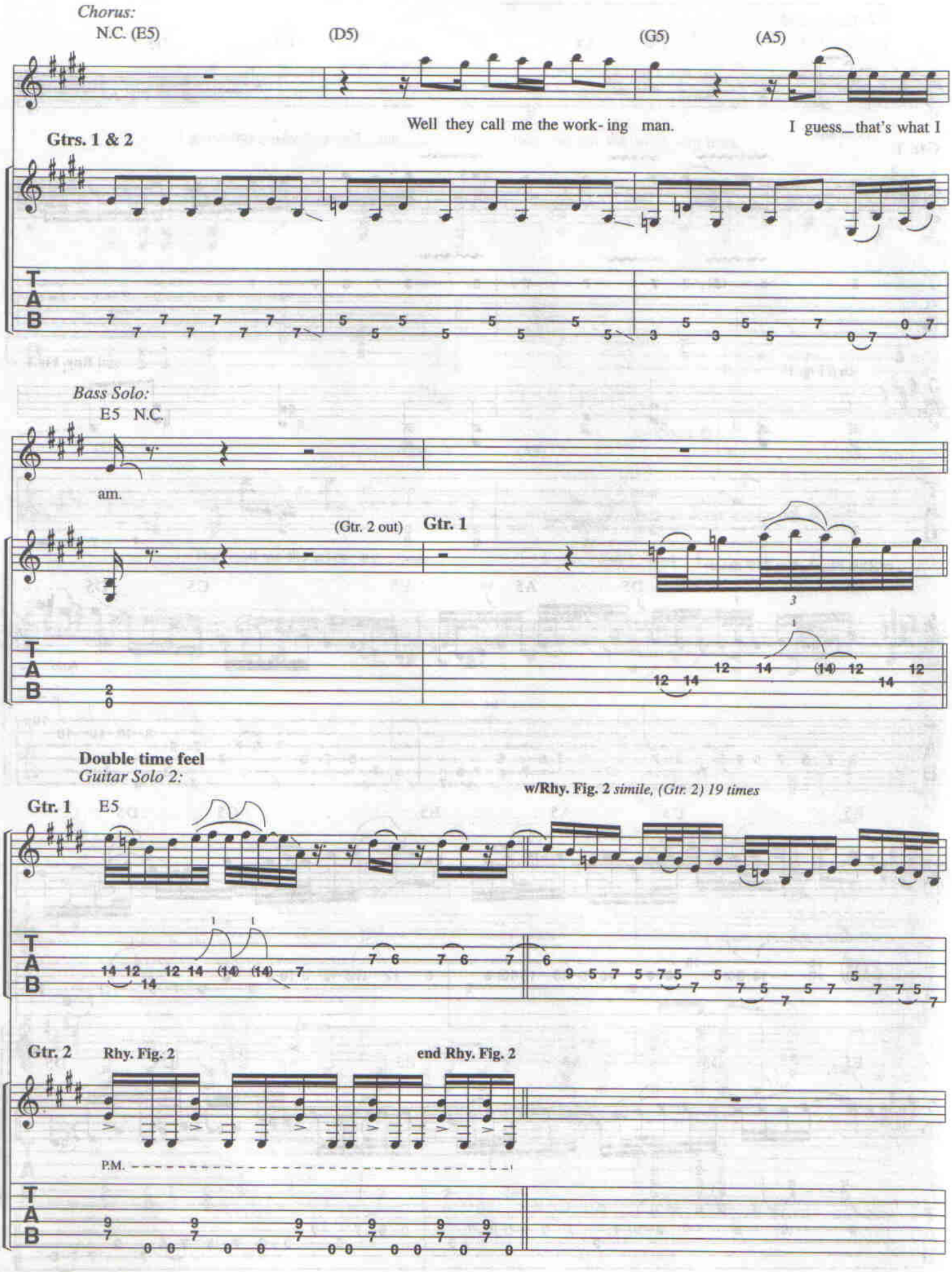
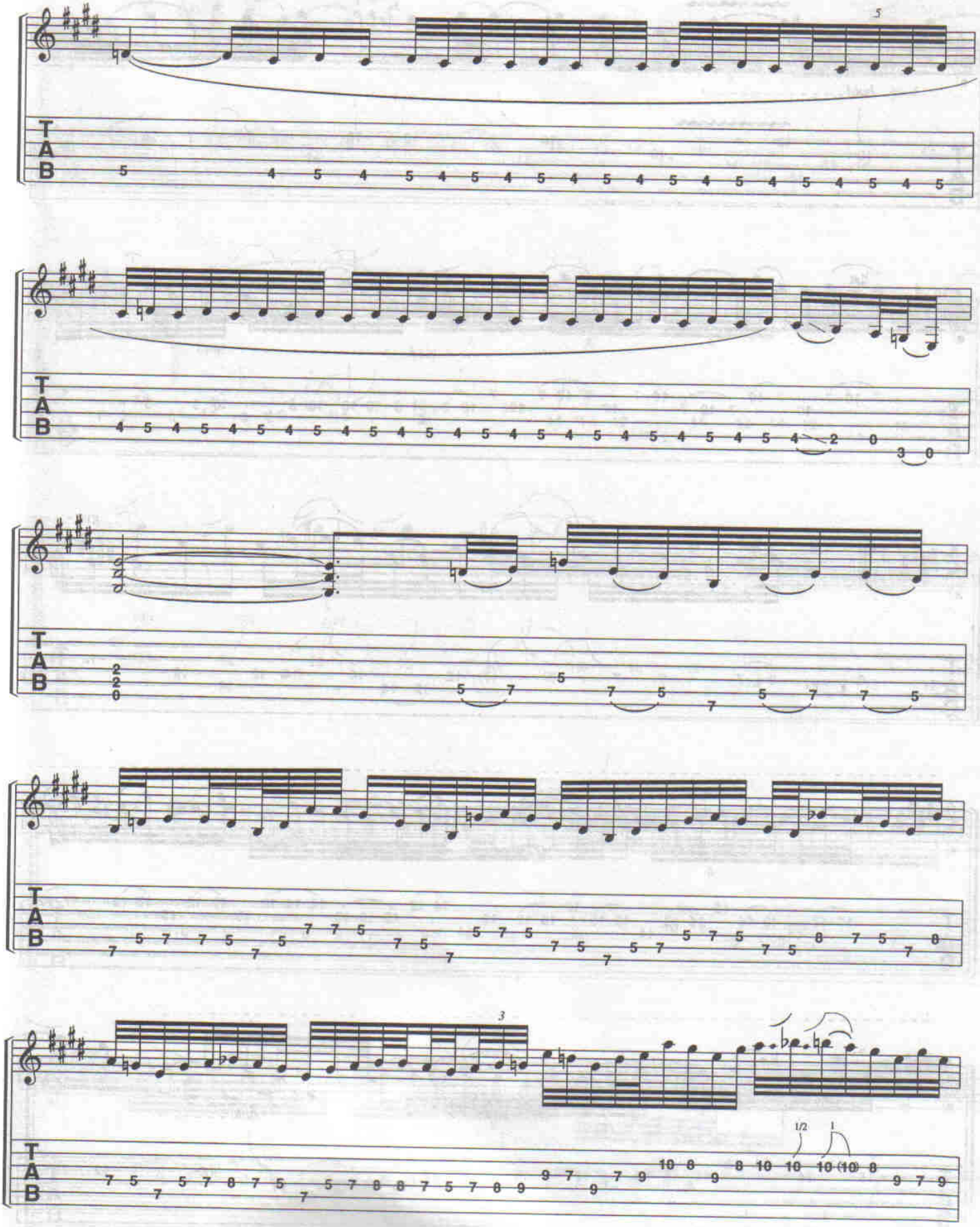
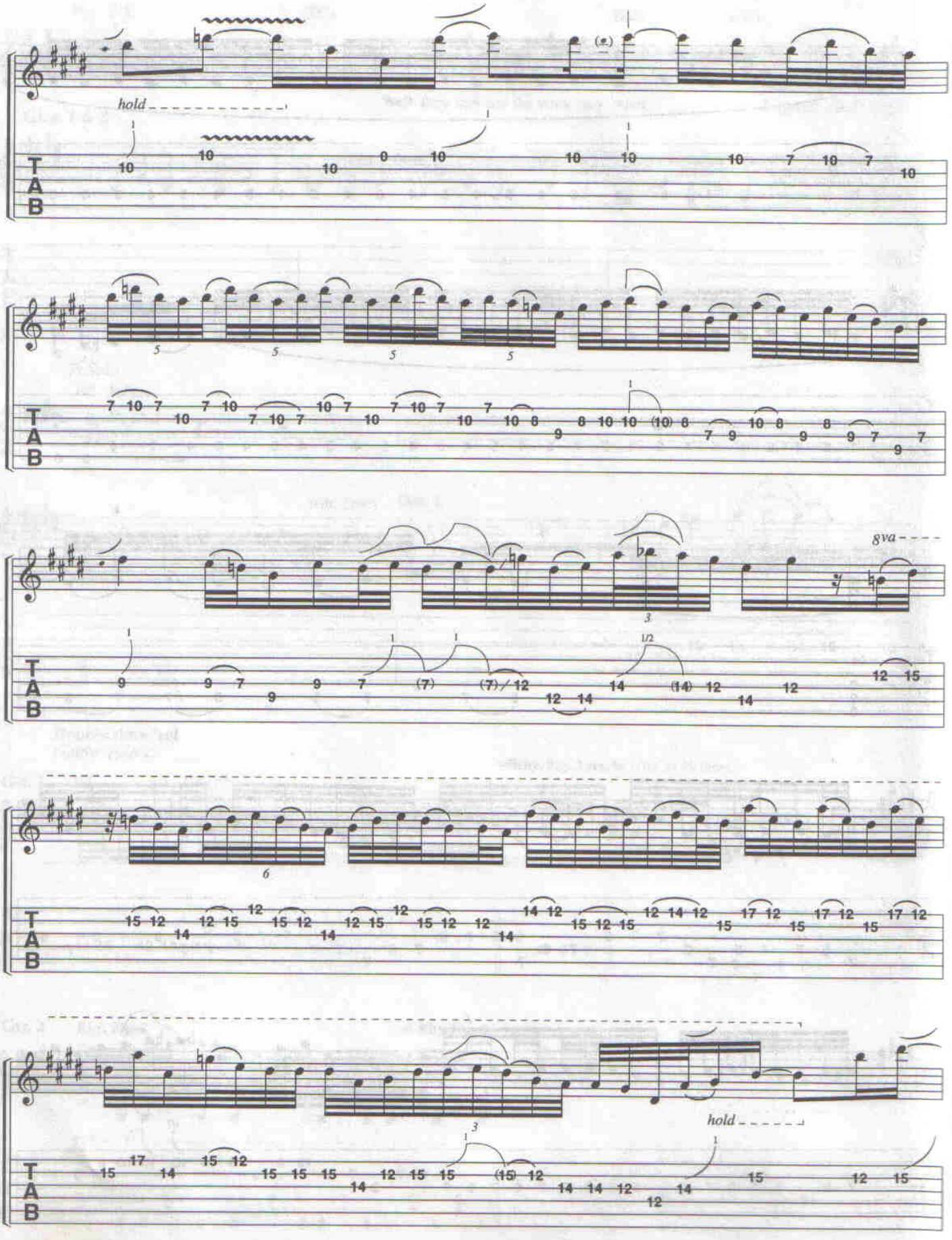

Chorus:
E5 D5 A5 E5 C5 D5 N.C. (E5)
I guess that's why they call_ me,___ they call me the work - ing man.
To Coda
1.
(D5) (G5) (A5) E5 D5 A5
They call me the work - ing man. I guess that's_what I___ am.
E5 C5 D5 E5 D5 A5 E C5 D5
2. Yes

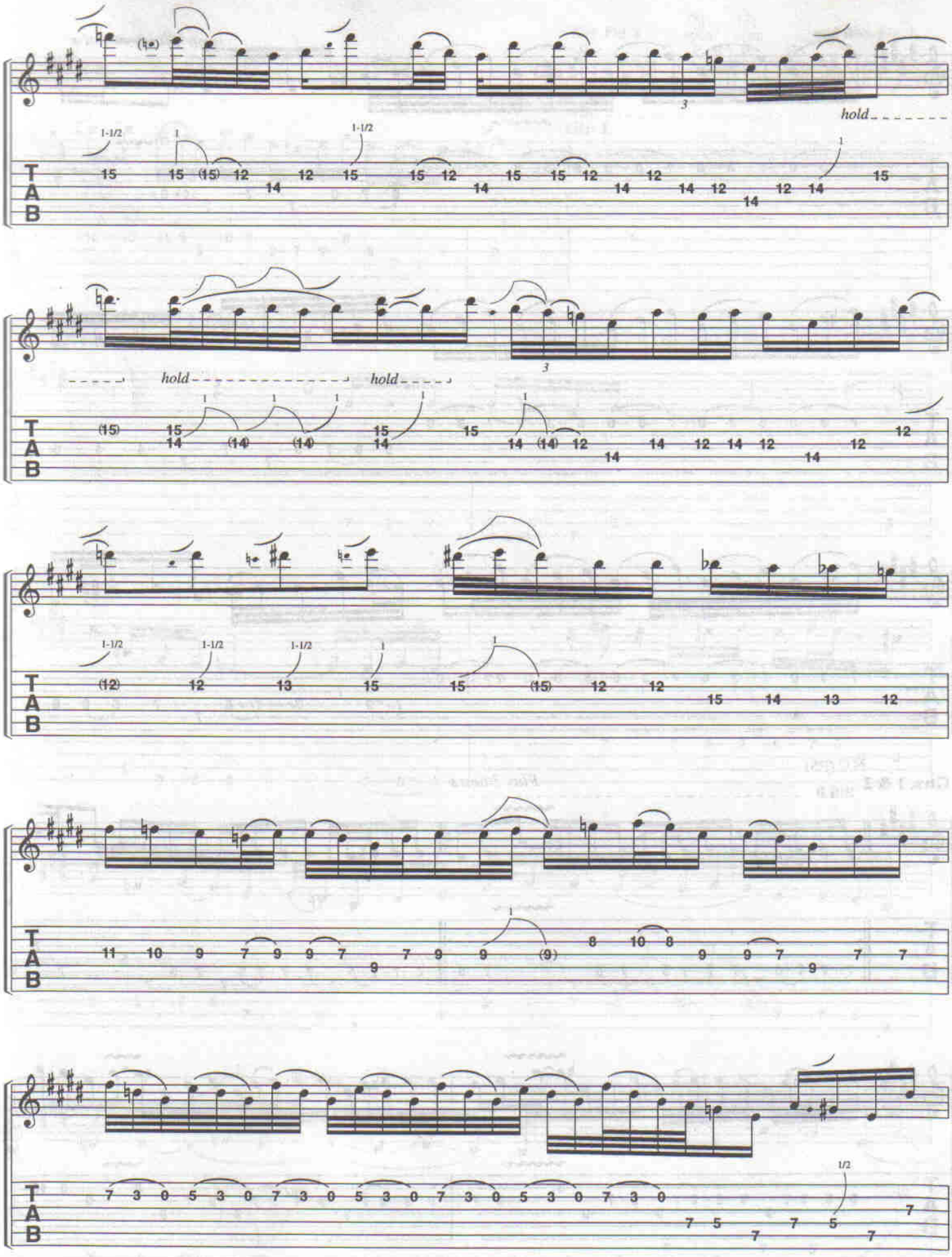
2. *Guitar Solo 1:*

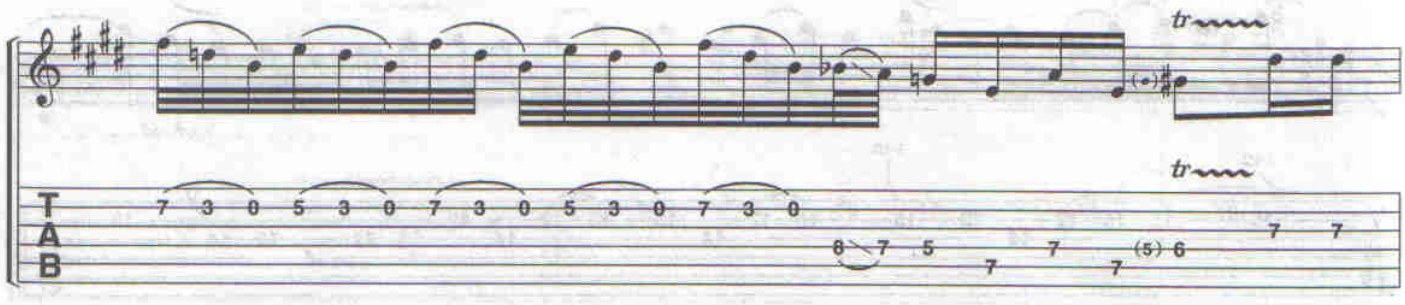


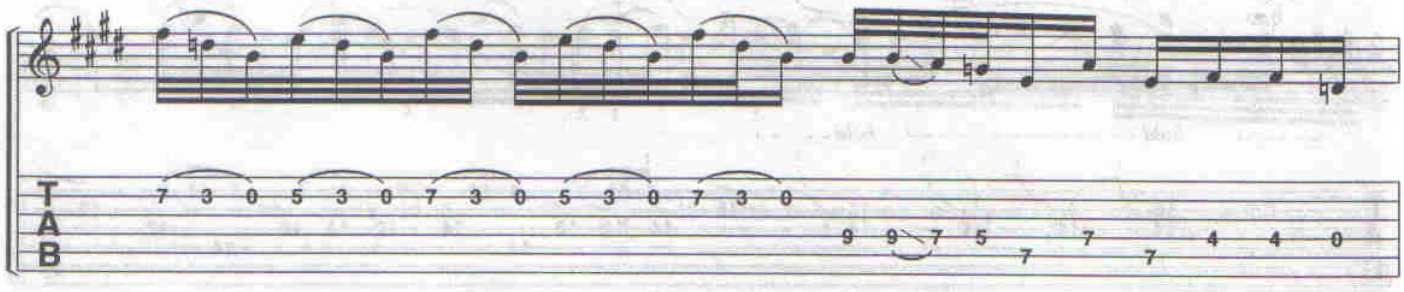

Chorus:
N.C. (E5)
(D5)
(G5)
(A5)
Well they call me the work- ing man.
I guess_that's what I
Gtrs. 1 & 2
T
A
B
Bass Solo:
E5 N.C.
am.
(Gtr. 2 out)
Gtr. 1
Double time feel
Guitar Solo 2:
w/Rhy. Fig. 2 simile, (Gtr. 2) 19 times
Gtr. 1
E5
Gtr. 2
Rhy. Fig. 2
end Rhy. Fig. 2
P.M.

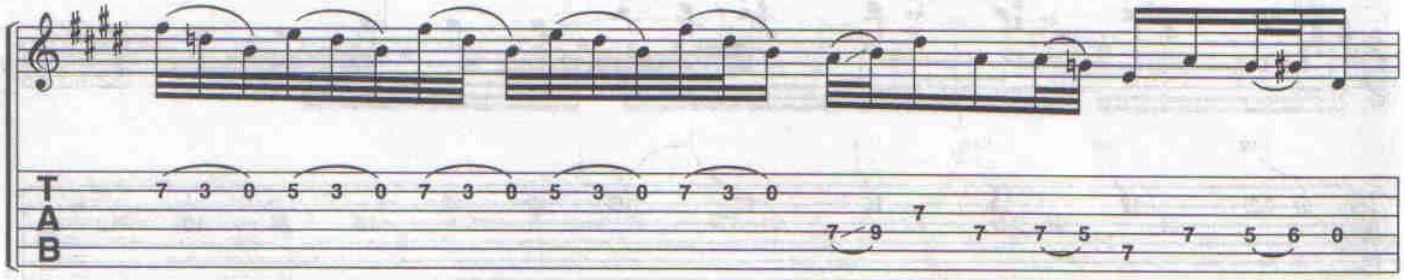

5
T
A
B
5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5
4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 2 0 3 0
2 2 0
5 7 5 7 5 7 5 7 7
7 5 7 7 5 7 5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 8 7 5 7 8
3
1/2
1
7 5 7 5 7 8 7 5 7 5 7 8 8 7 5 7 8 9 9 7 9 7 9 10 8 9 8 10 10 10 (10) 8 9 7 9


hold
8va
hold
T
A
B


hold
hold
hold
T
A
B



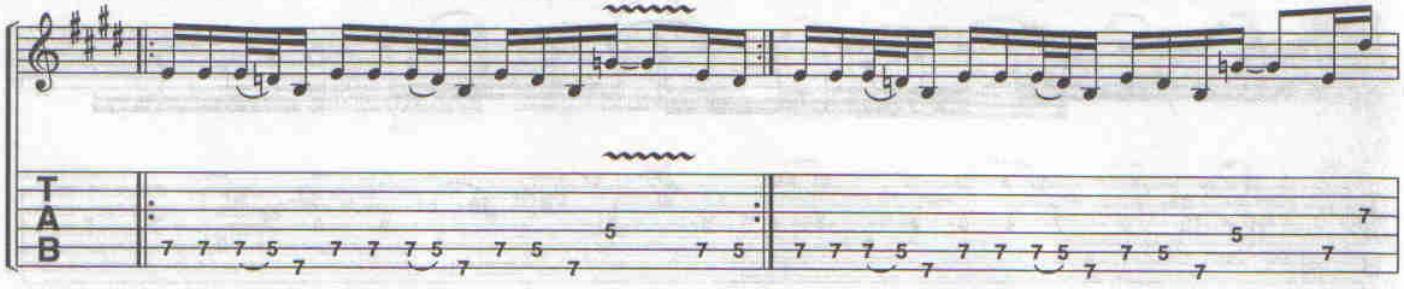


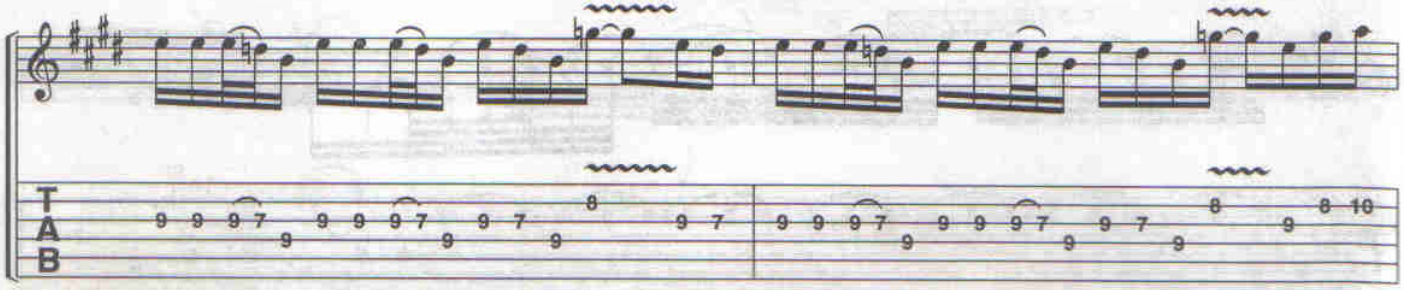


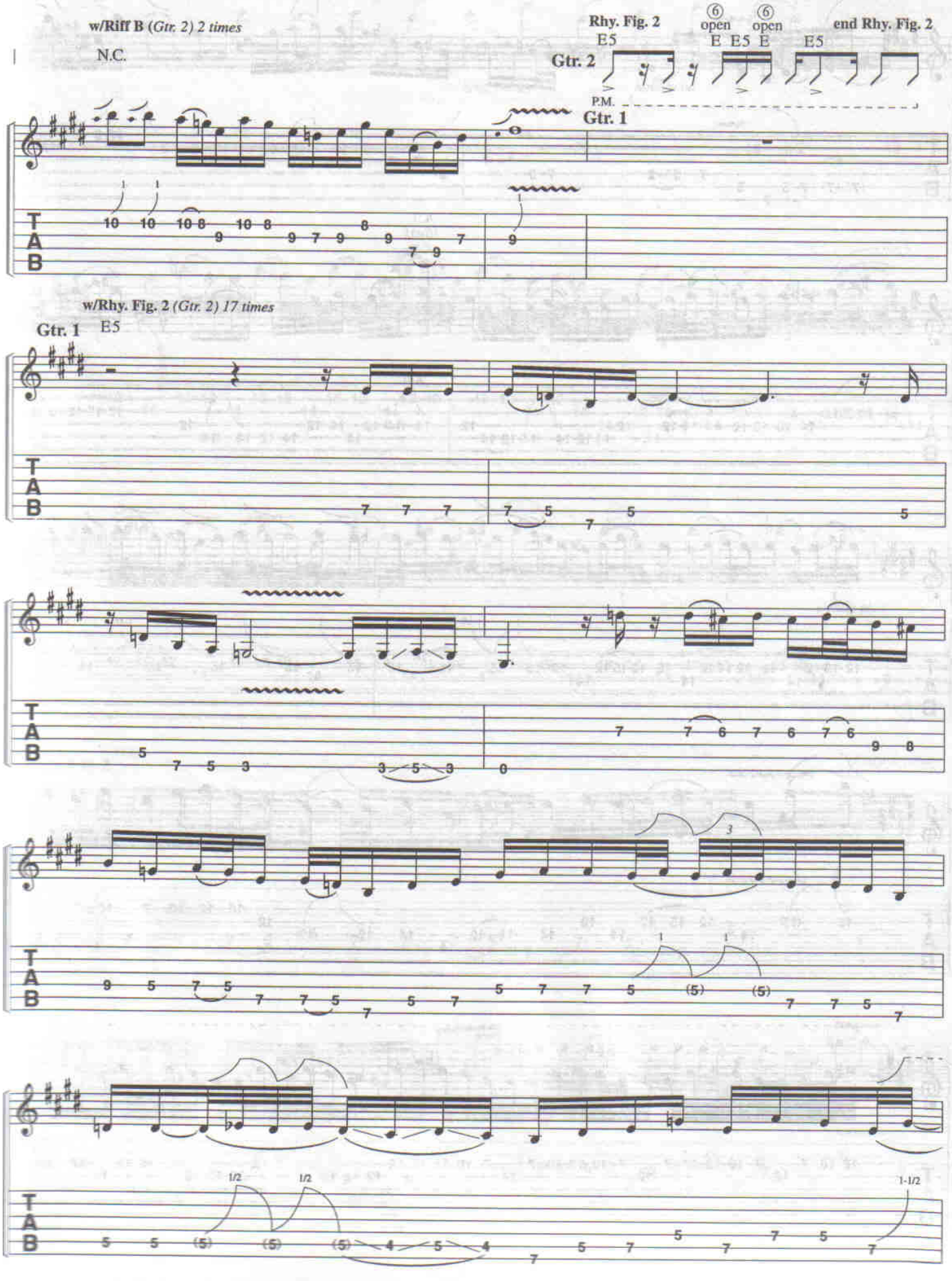
Gtrs. 1 & 2 N.C.(E5)

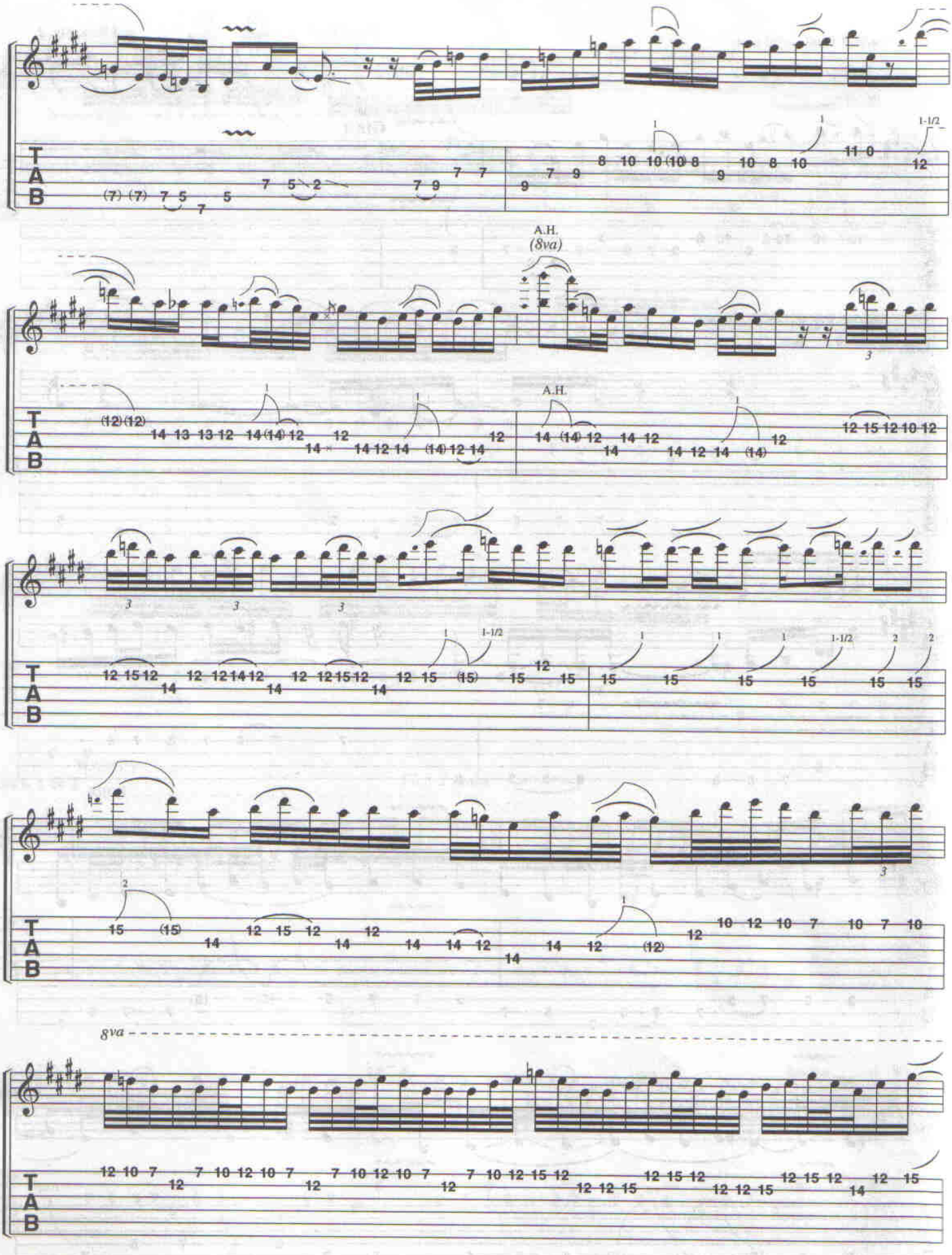
Riff B

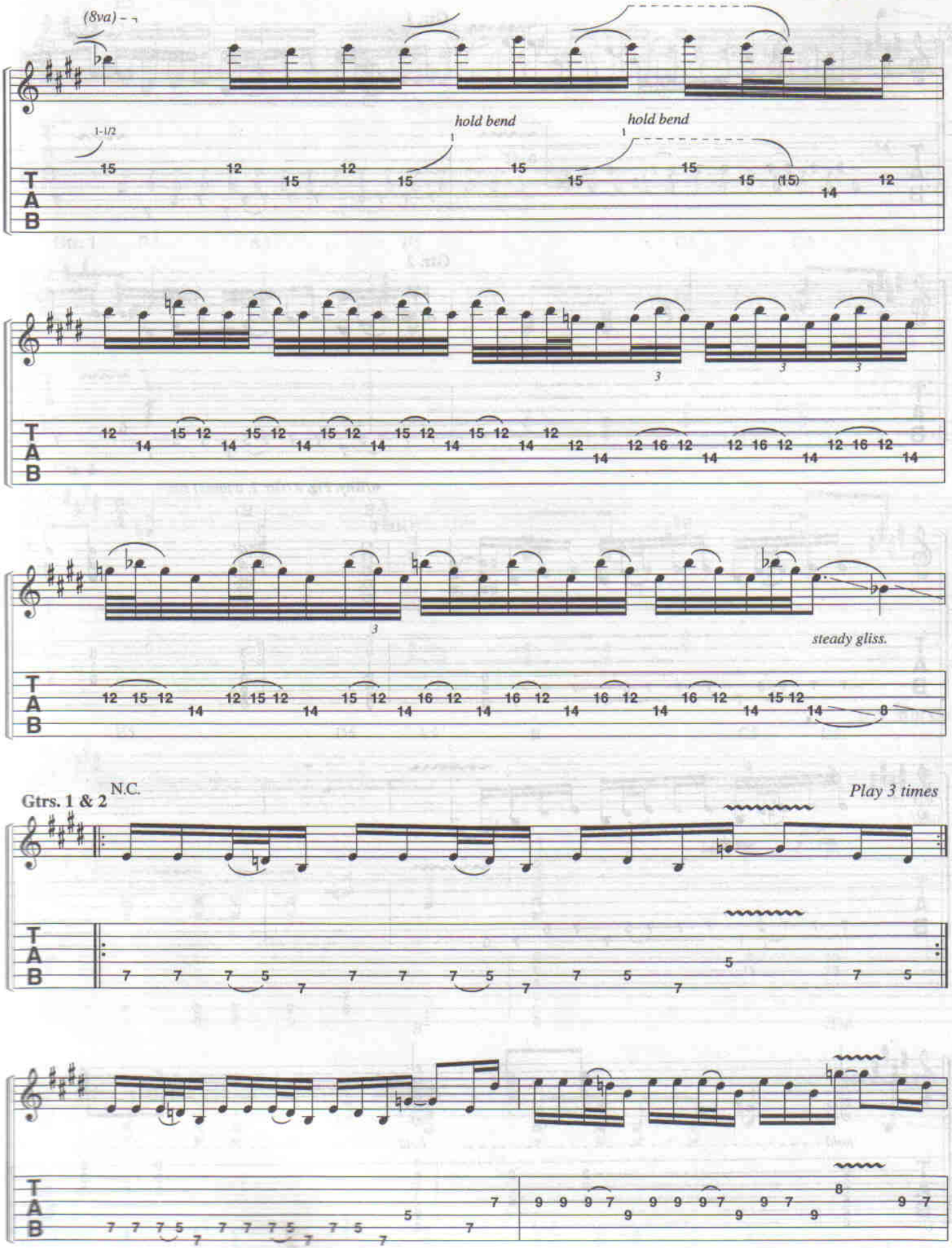
Play 3 times

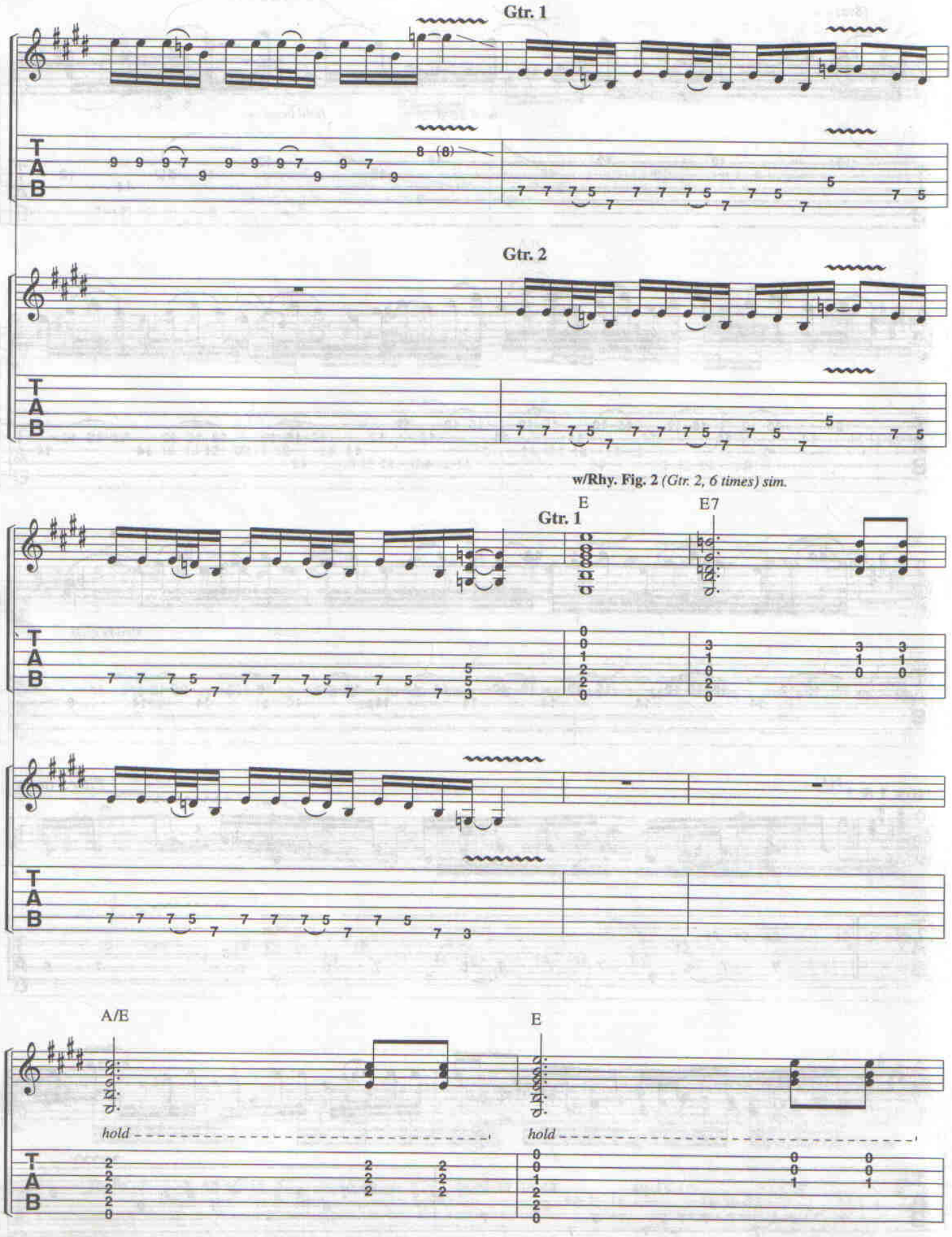


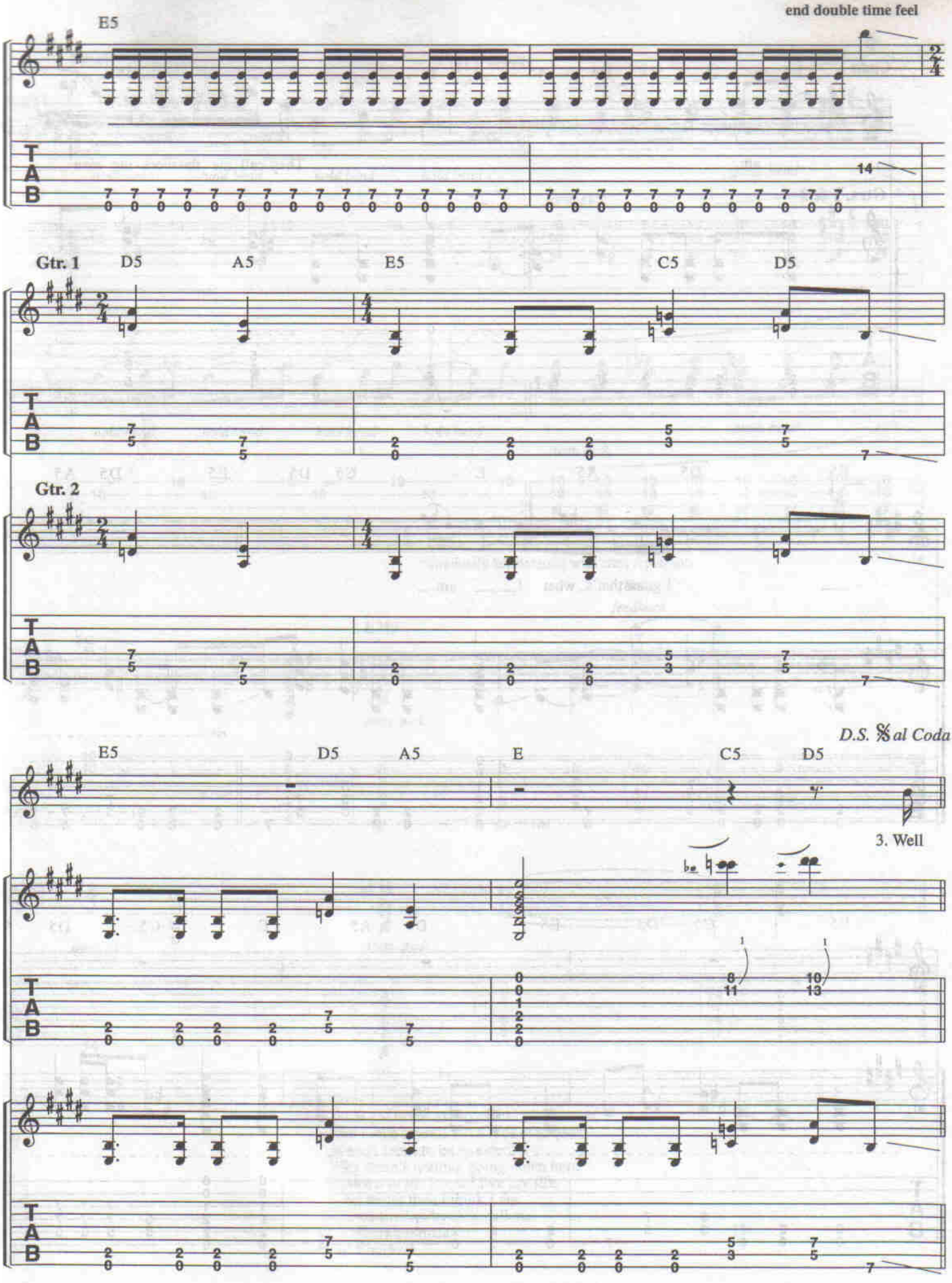


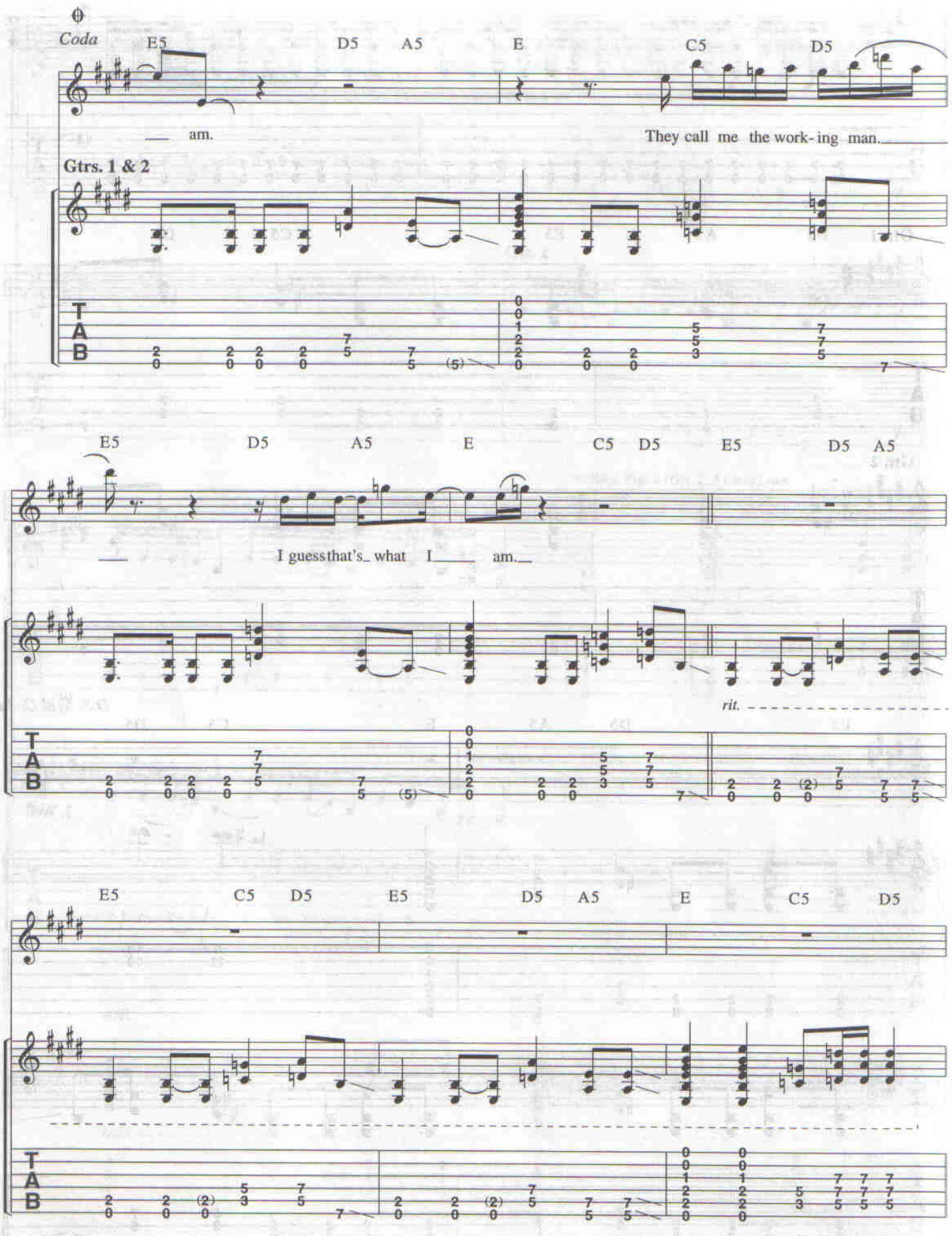

w/Riff B (Gtr. 2) 2 times
N.C.
Rhy. Fig. 2
E5
Gtr. 2
⑥ open E
⑥ open E
E5 E
E5
end Rhy. Fig. 2
P.M.
Gtr. 1
T
A
B
w/Rhy. Fig. 2 (Gtr. 2) 17 times
Gtr. 1
E5
1/2
1/2
1-1/2

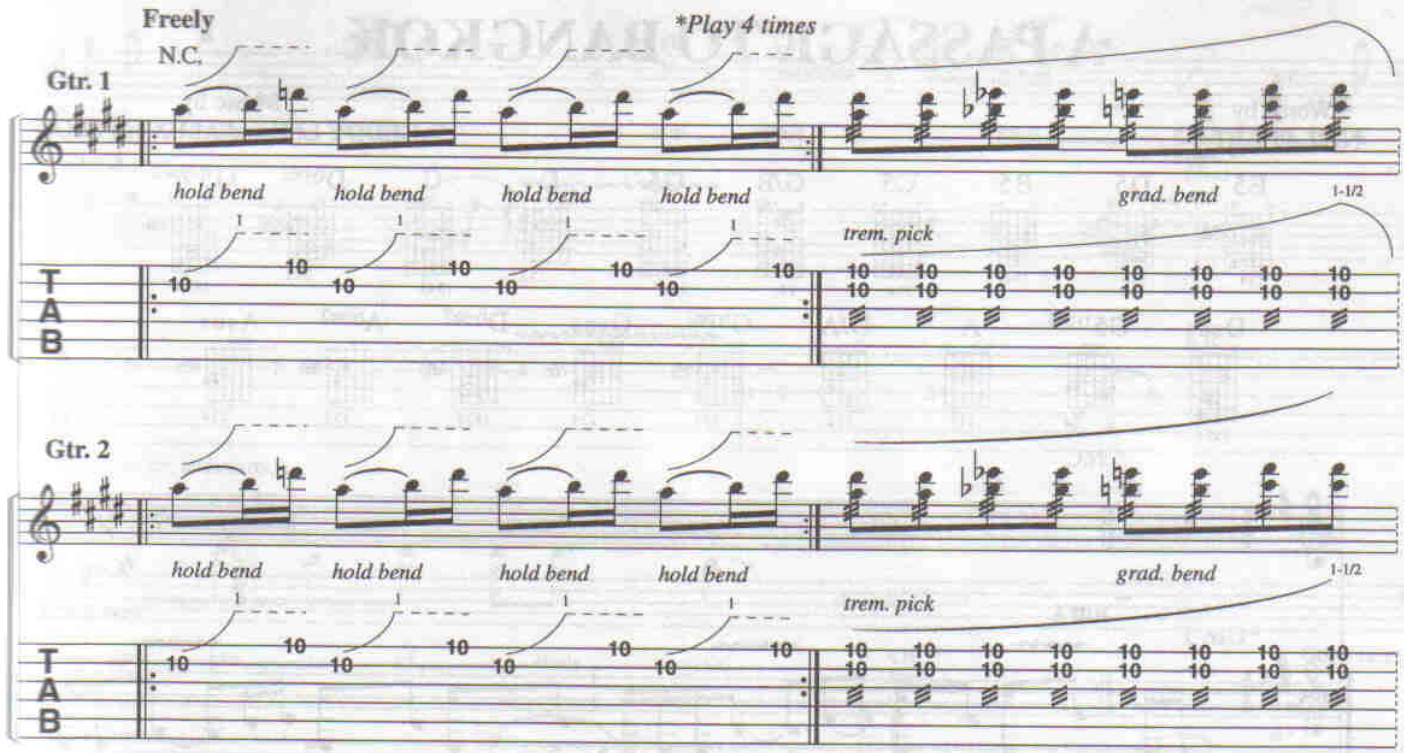

A.H.
(8va)
A.H.
8va


(8va)
1-1/2
hold bend
hold bend
steady gliss.
Gtrs. 1 & 2
N.C.
Play 3 times
T
A
B

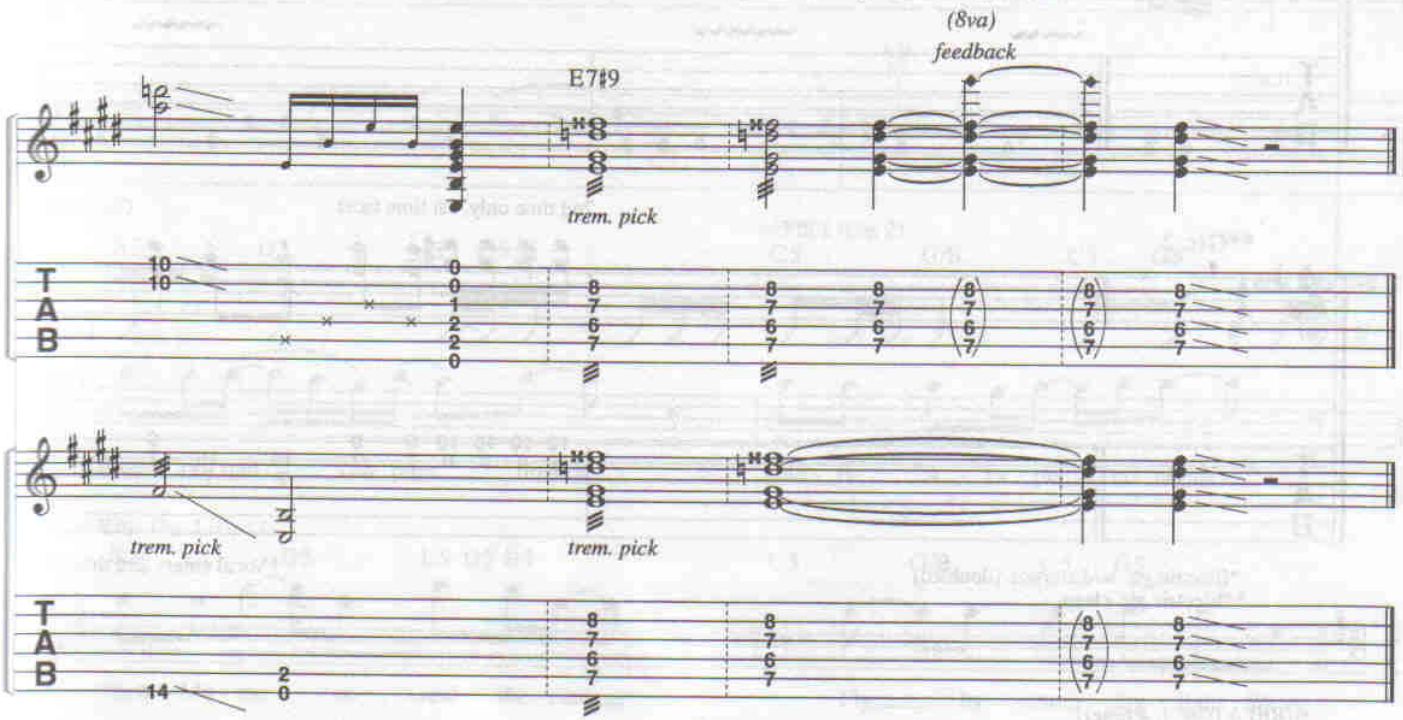

Gtr. 1
Gtr. 2
w/Rhy. Fig. 2 (Gtr. 2, 6 times) sim.
E
E7
Gtr. 1
A/E
E
hold
hold


end double time feel
E5
14
Gtr. 1
D5
A5
E5
C5
D5
Gtr. 2
D.S. 𝄋 al Coda
E5
D5
A5
E
C5
D5
3. Well
T
A
B


Coda
E5
D5
A5
E
C5
D5
am.
They call me the work- ing man.
Gtrs. 1 & 2
T
A
B
E5
D5
A5
E
C5
D5
E5
D5
A5
I guess that's what I am.
rit.
E5
C5
D5
E5
D5
A5
E
C5
D5



*Gradually accelerating with each repetition.

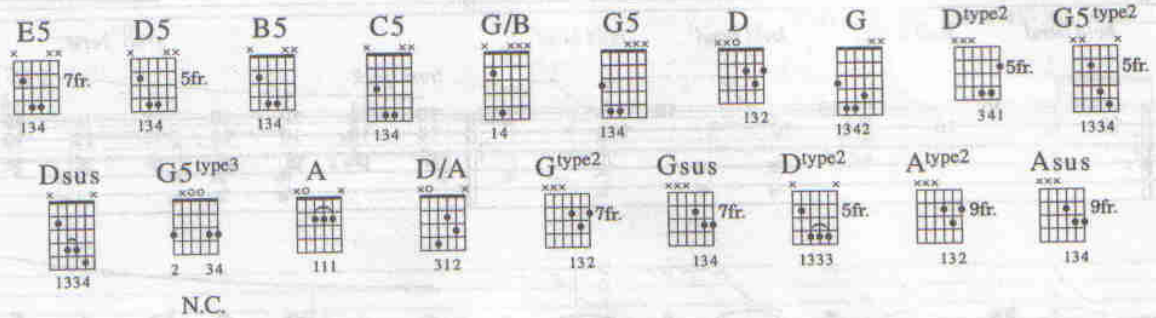


Verse 2:
Yes, I get home at 5 o'clock
And I take myself out a nice cold beer.
Always seem to be wondering
Why there's nothing going down here.
It seems to me I could live my life,
A lot better than I think I am.
I guess that's why they call me
The working man.
(To Chorus:)

A PASSAGE TO BANGKOK

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



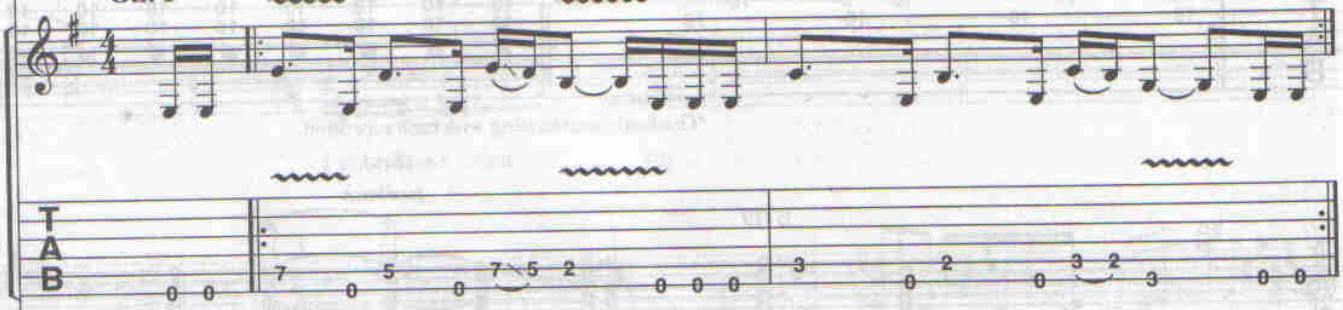
N.C.

*Our

*Gtr. 1

Riff A

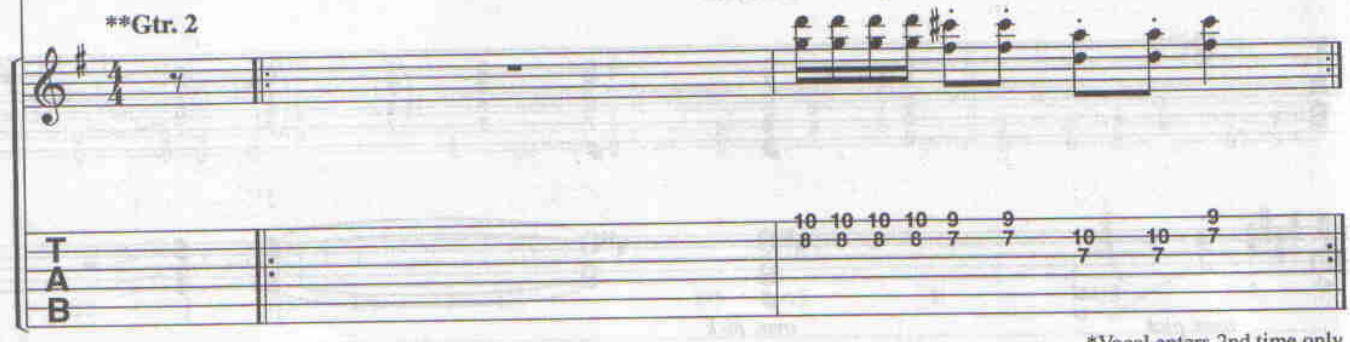
end Riff A



2nd time only, 1st time tacet

Gtr. 2 tacet

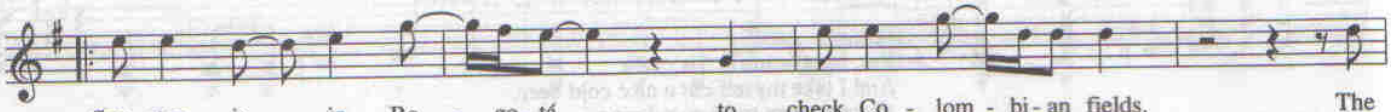
**Gtr. 2



*Vocal enters 2nd time only.

*Electric gtr. w/distortion (doubled)
**Electric gtr. clean

w/Riff A *(Gtr. 1, 4 times)*



first stop is____ in Bo - go - tá____ to check Co - lom - bi - an fields. The

2. *See additional lyrics*

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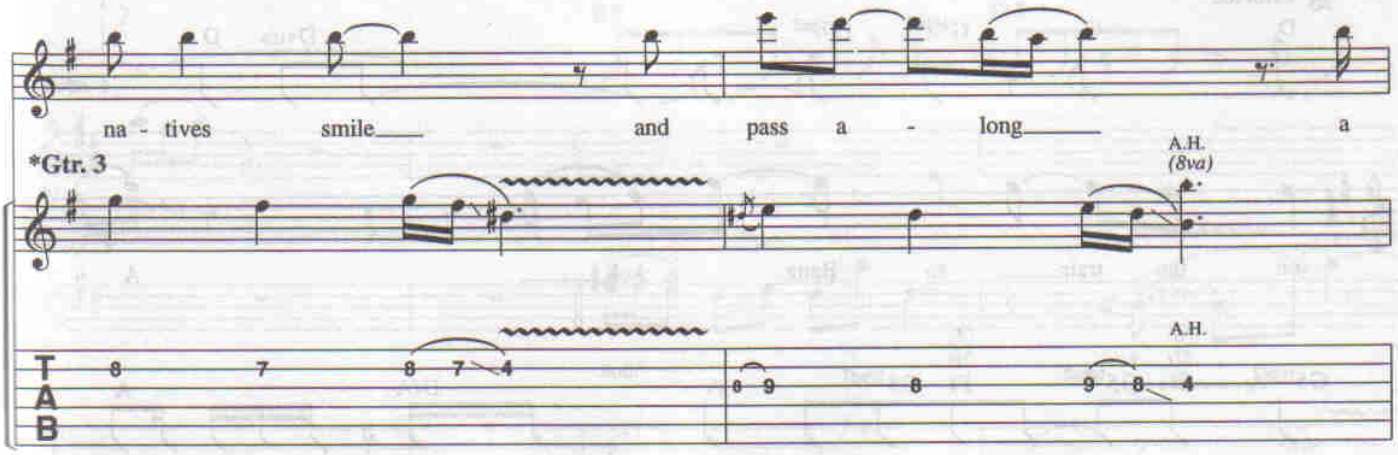
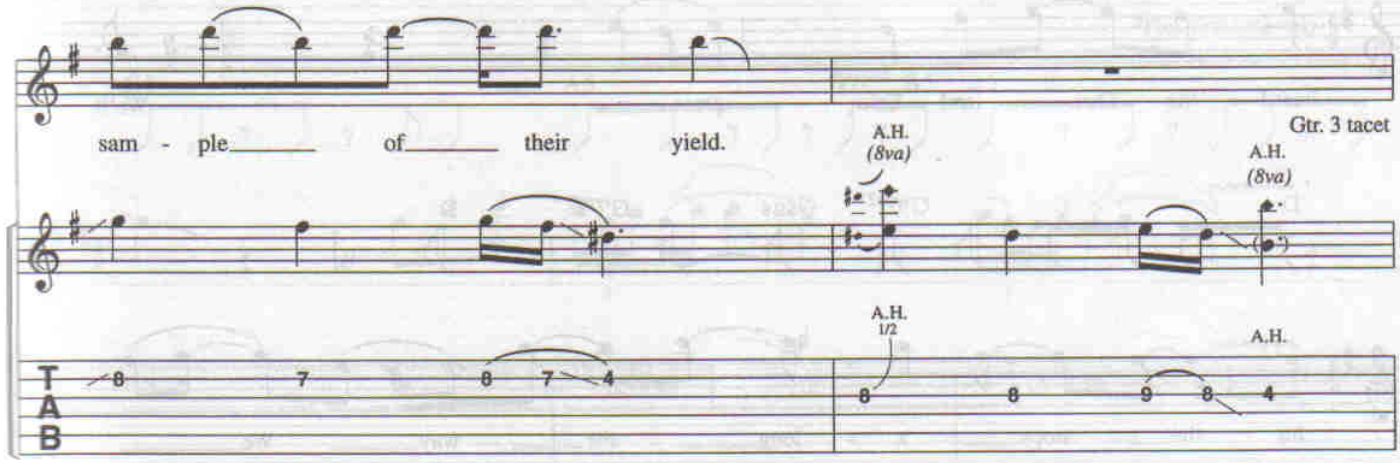
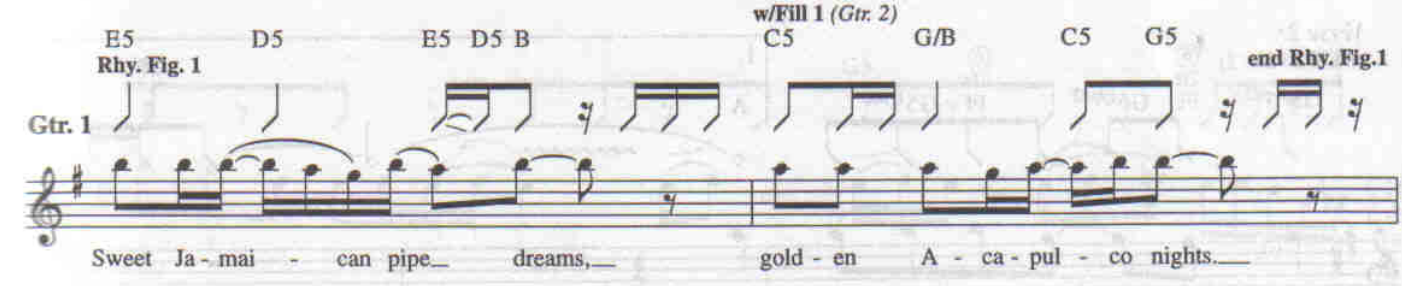
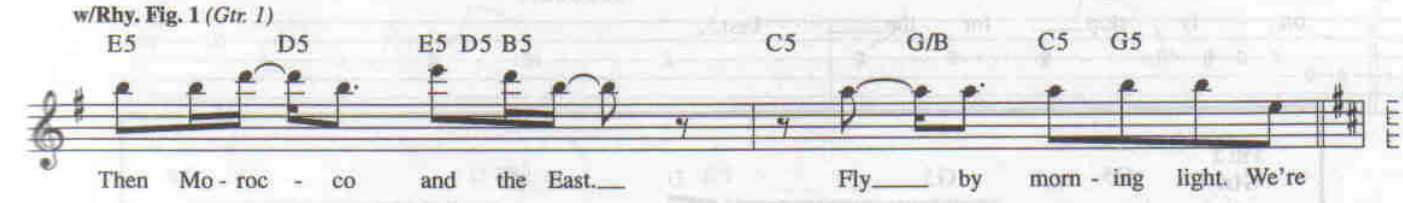
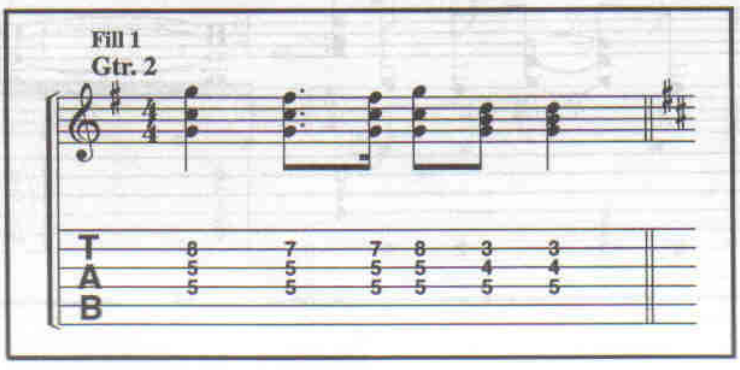


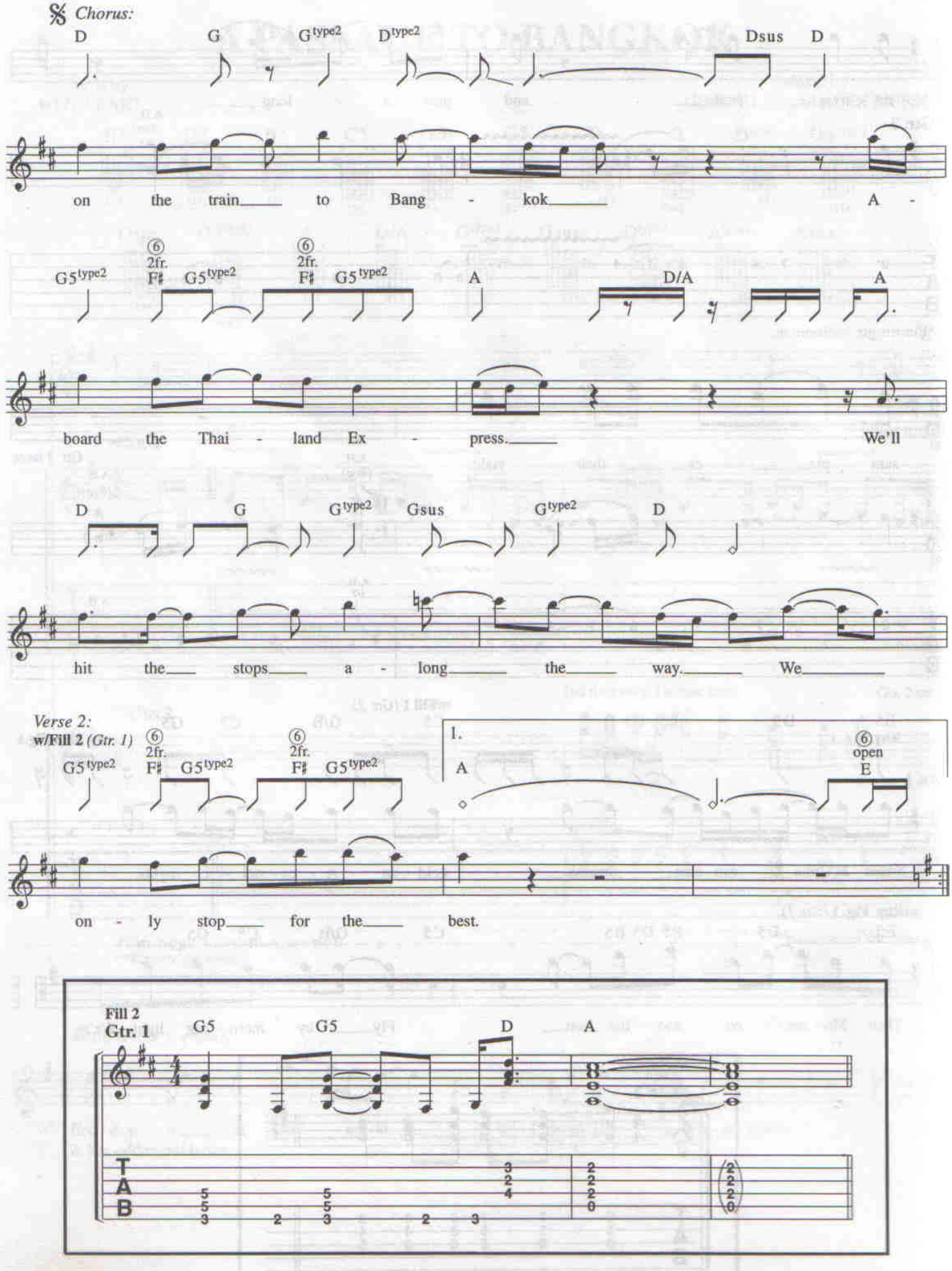
*Electric gtr. w/distortion.

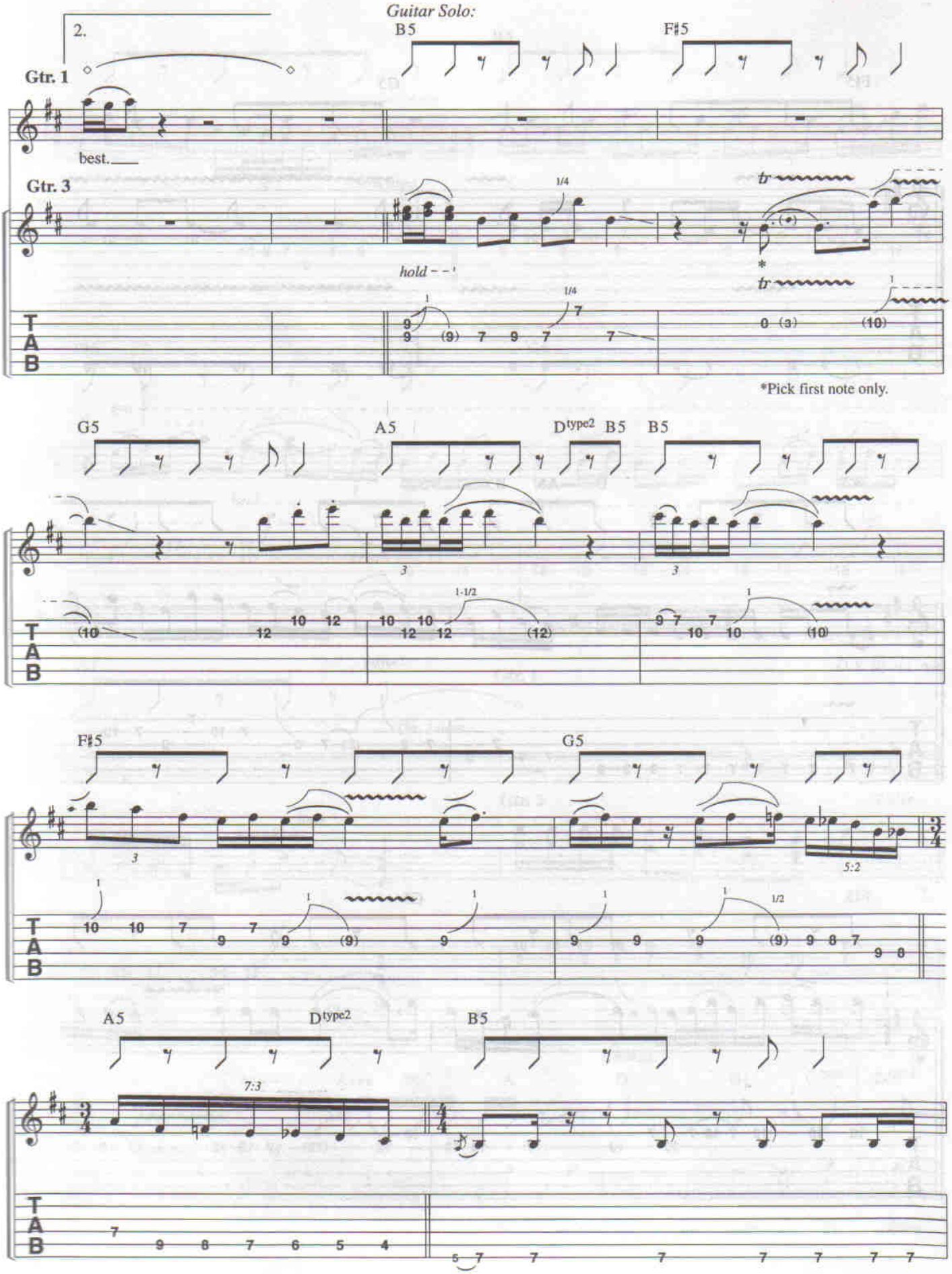


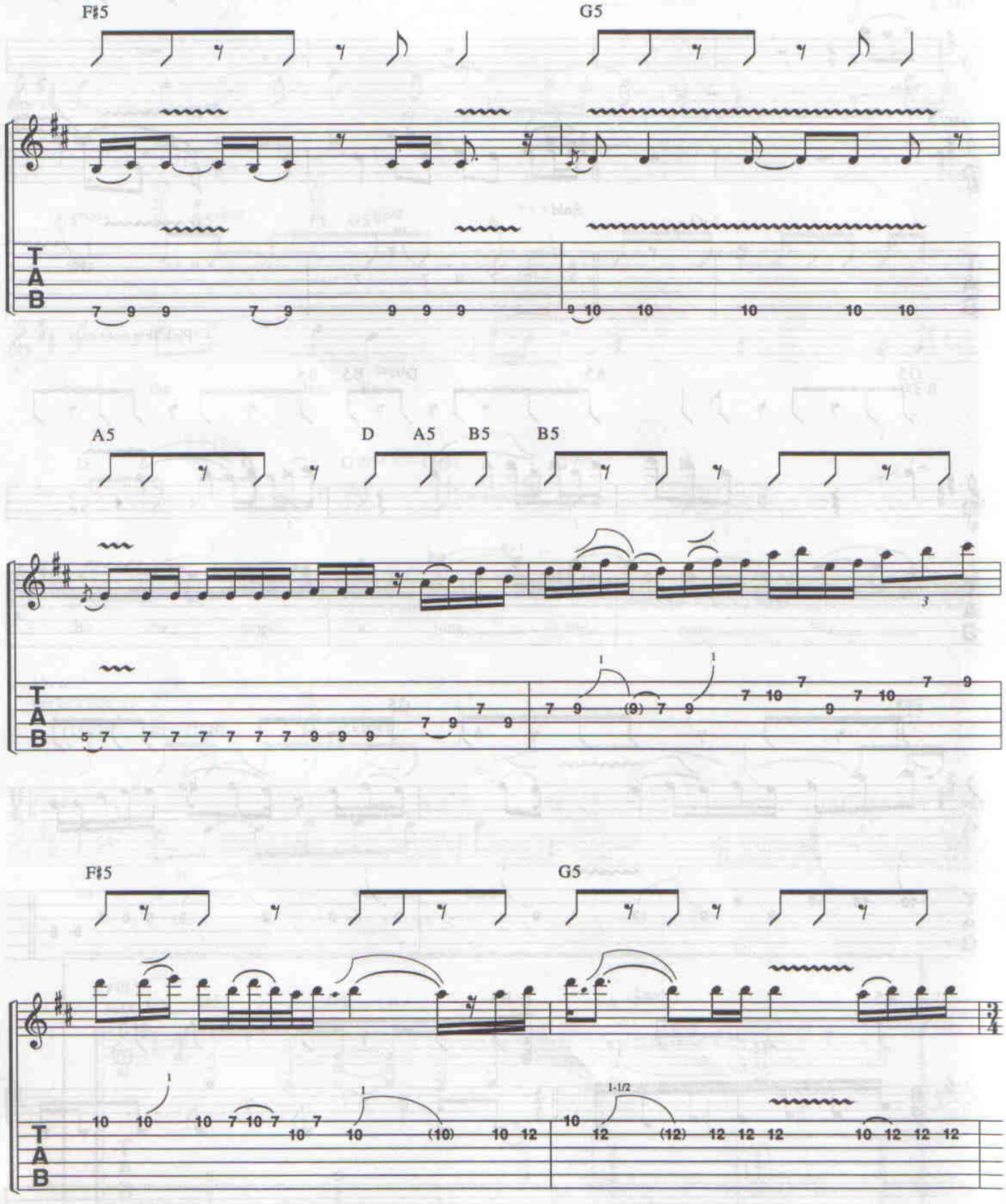


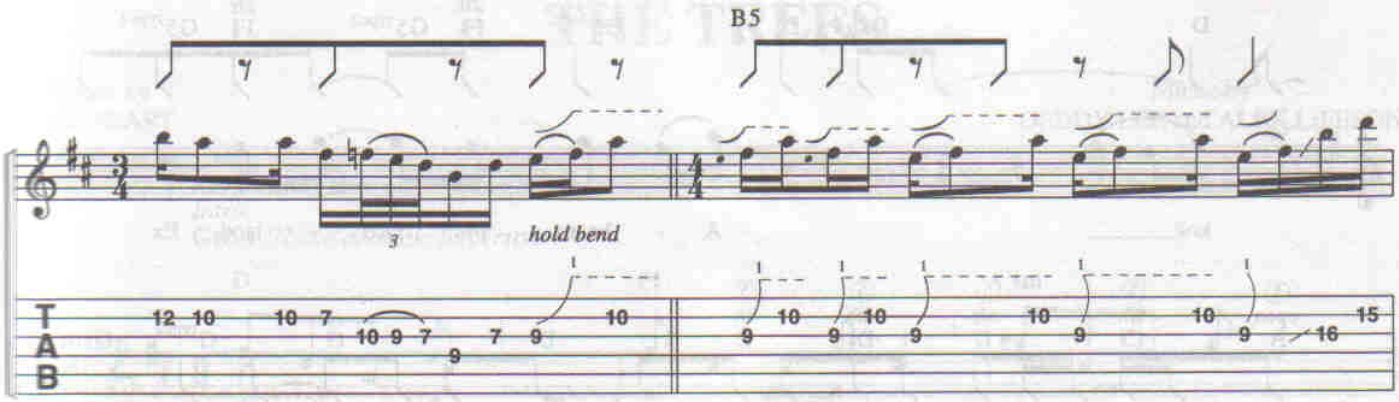


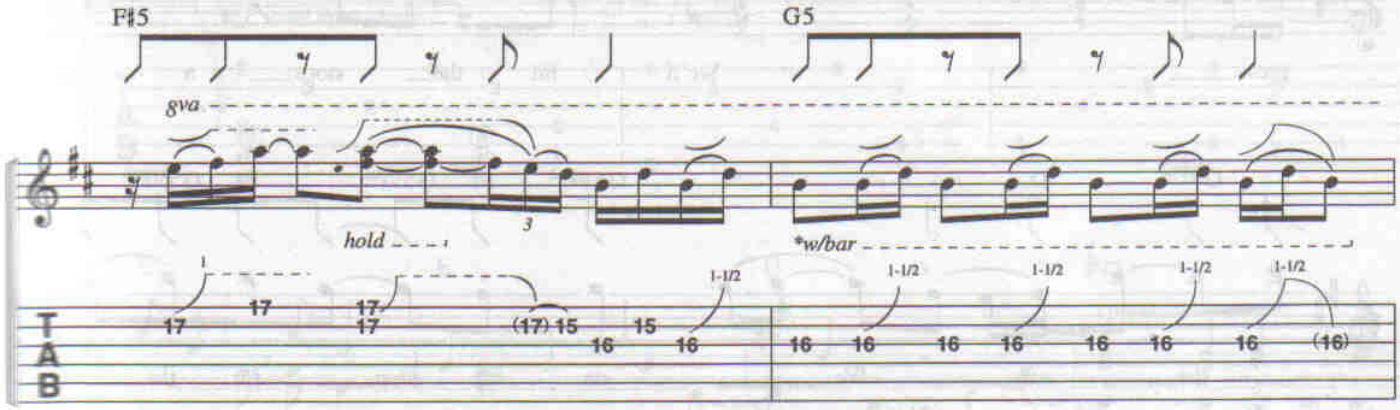



𝄋 Chorus:
D G G type2 D type2 Dsus D
on the train to Bang - kok A -
G5 type2 ⑥ 2fr. F♯ G5 type2 ⑥ 2fr. F♯ G5 type2 A D/A A
board the Thai - land Ex - press. We'll
D G G type2 Gsus G type2 D
hit the stops a - long the way. We
Verse 2:
w/Fill 2 (Gtr. 1)
G5 type2 ⑥ 2fr. F♯ G5 type2 ⑥ 2fr. F♯ G5 type2
1.
A
⑥ open E
on - ly stop for the best.
Fill 2
Gtr. 1
G5 G5 D A
T A B

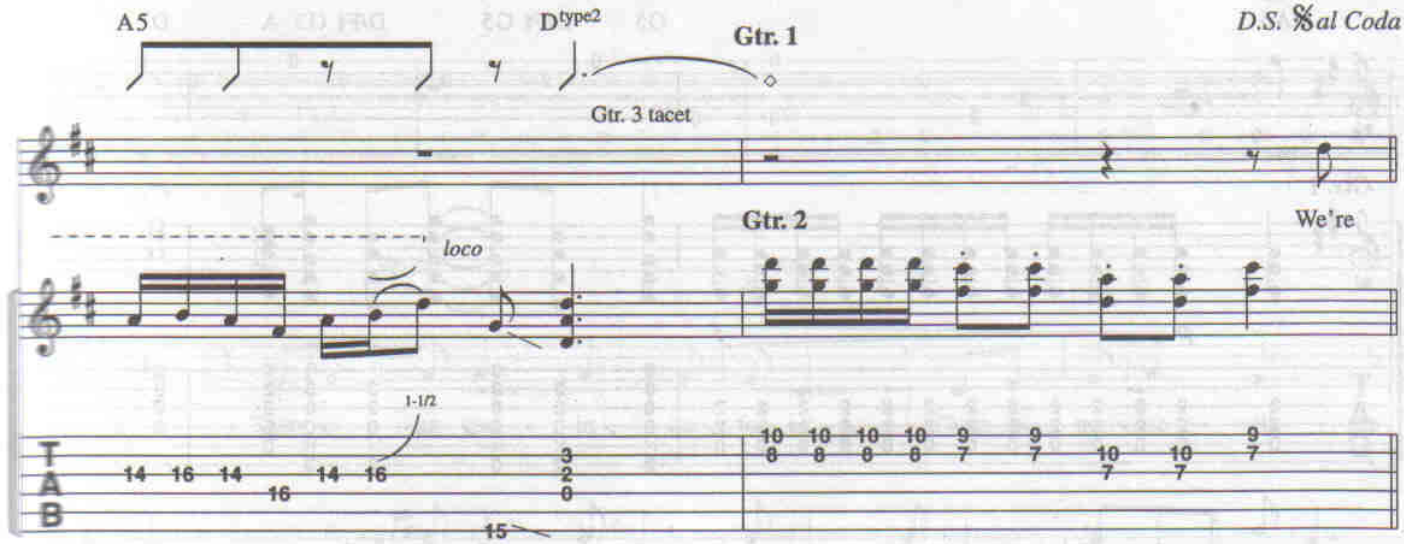

Guitar Solo:
2.
B5
F♯5
Gtr. 1
best.
Gtr. 3
1/4
hold - - -
tr
*
T
A
B
*Pick first note only.
G5
A5
D type2
B5
B5
3
1-1/2
(12)
F♯5
G5
5:2
1/2
A5
D type2
B5
7:3

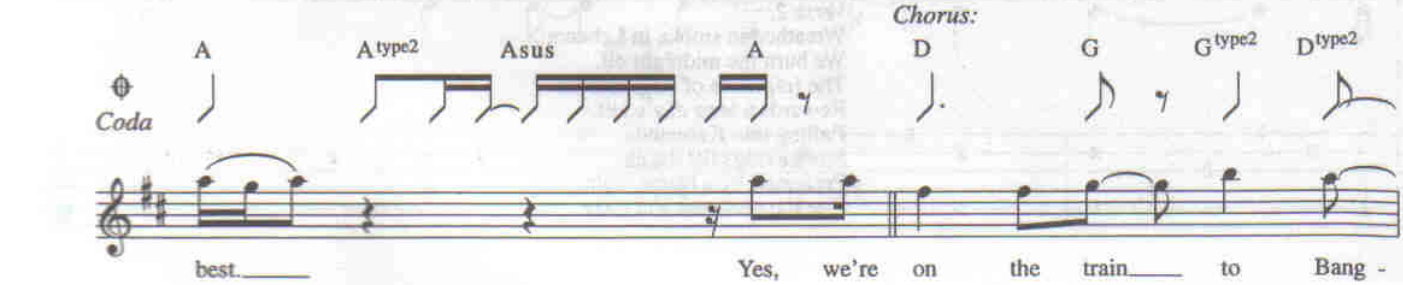

F♯5
G5
A5
D
A5
B5
B5
F♯5
G5
T
A
B

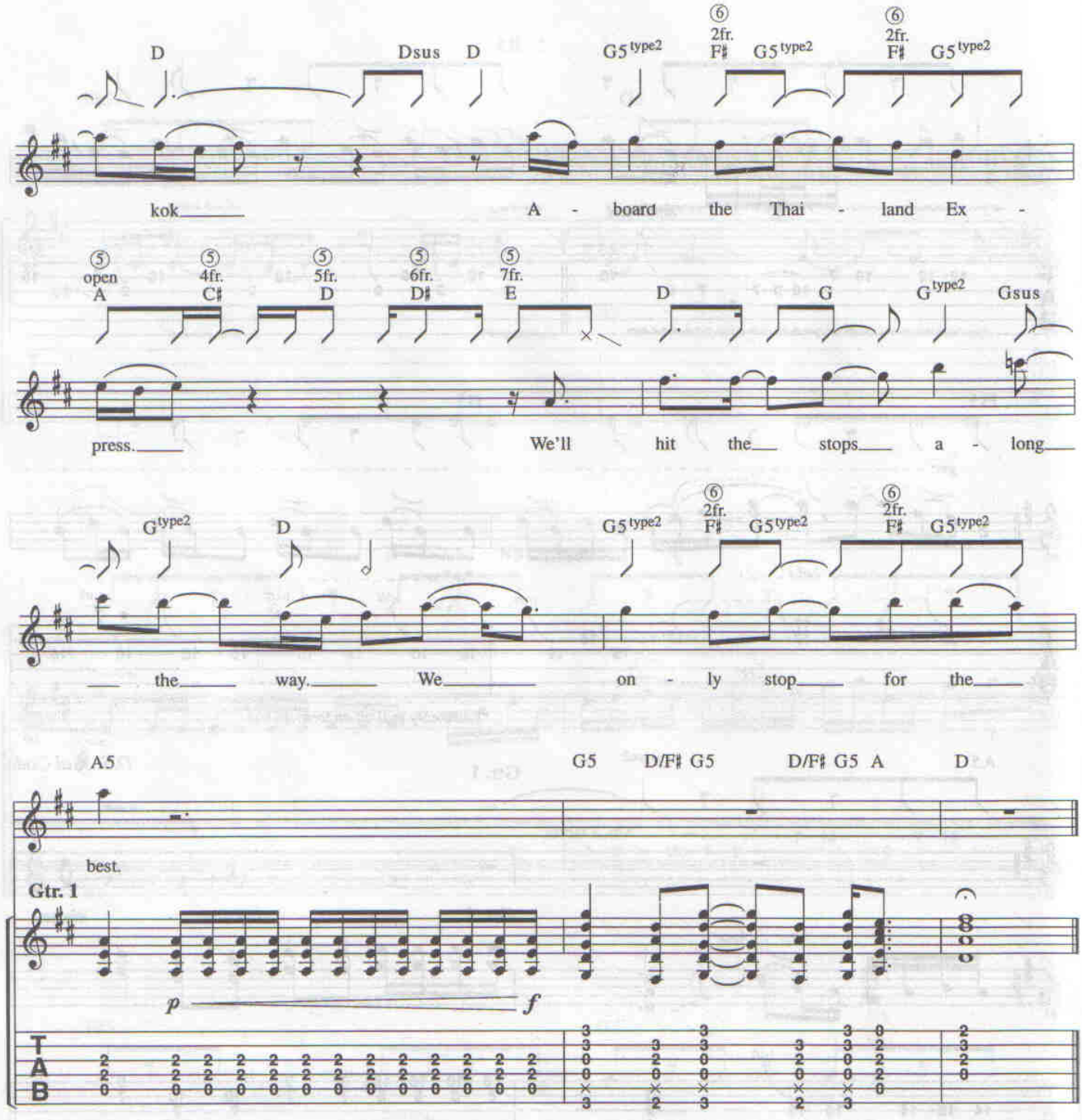




*Randomly pull up on tremolo bar.







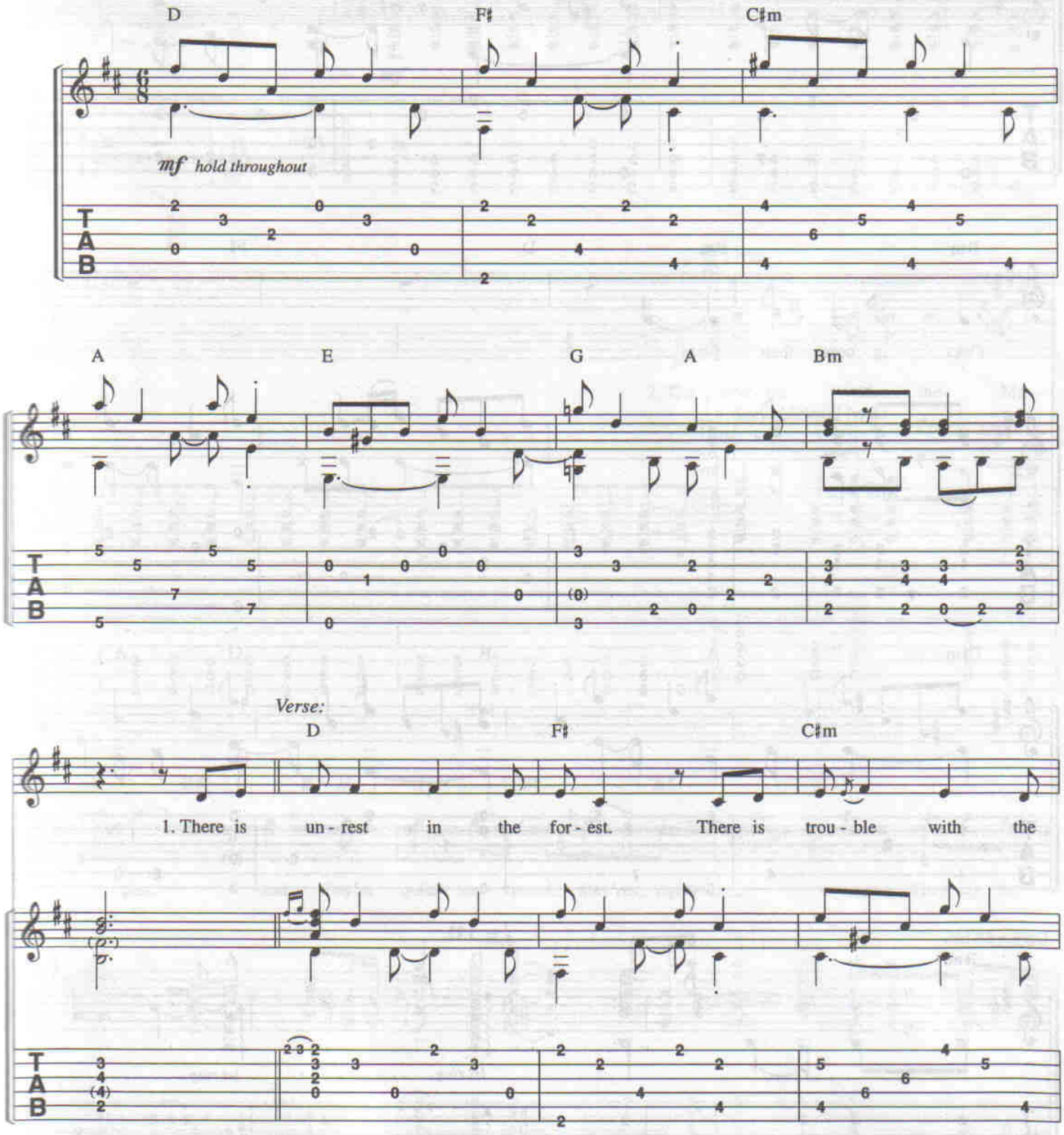
Verse 2:
Wreathed in smoke in Lebanon,
We burn the midnight oil.
The fragrance of Afghanistan
Rewards a long day's toil.
Pulling into Katmandu,
Smoke rings fill the air.
Perfumed by a Nepal night,
The Express gets you there.

THE TREES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately slow ♩. = 88
Intro:
Gtr. 1 *(Nylon acoustic fingerstyle)*



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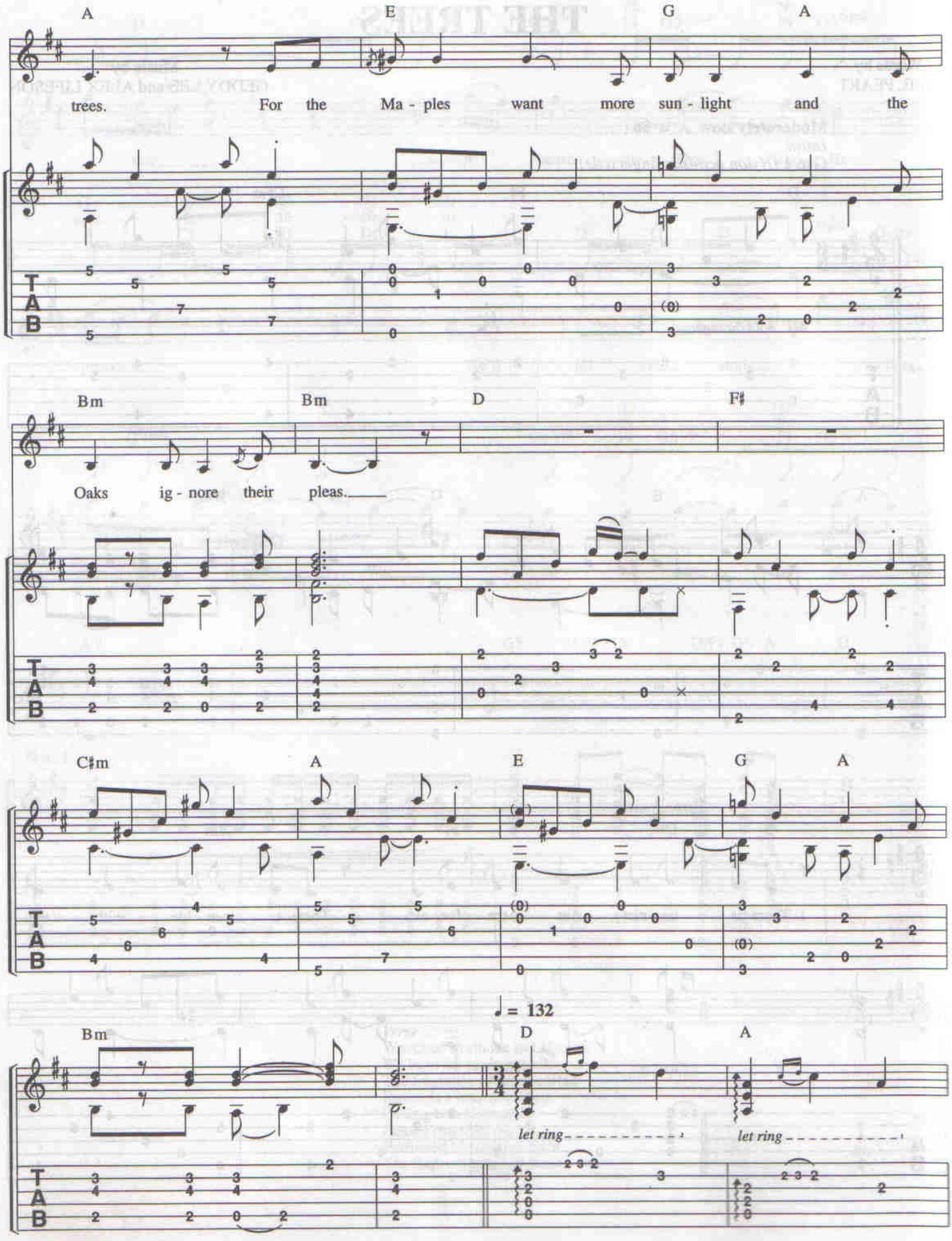
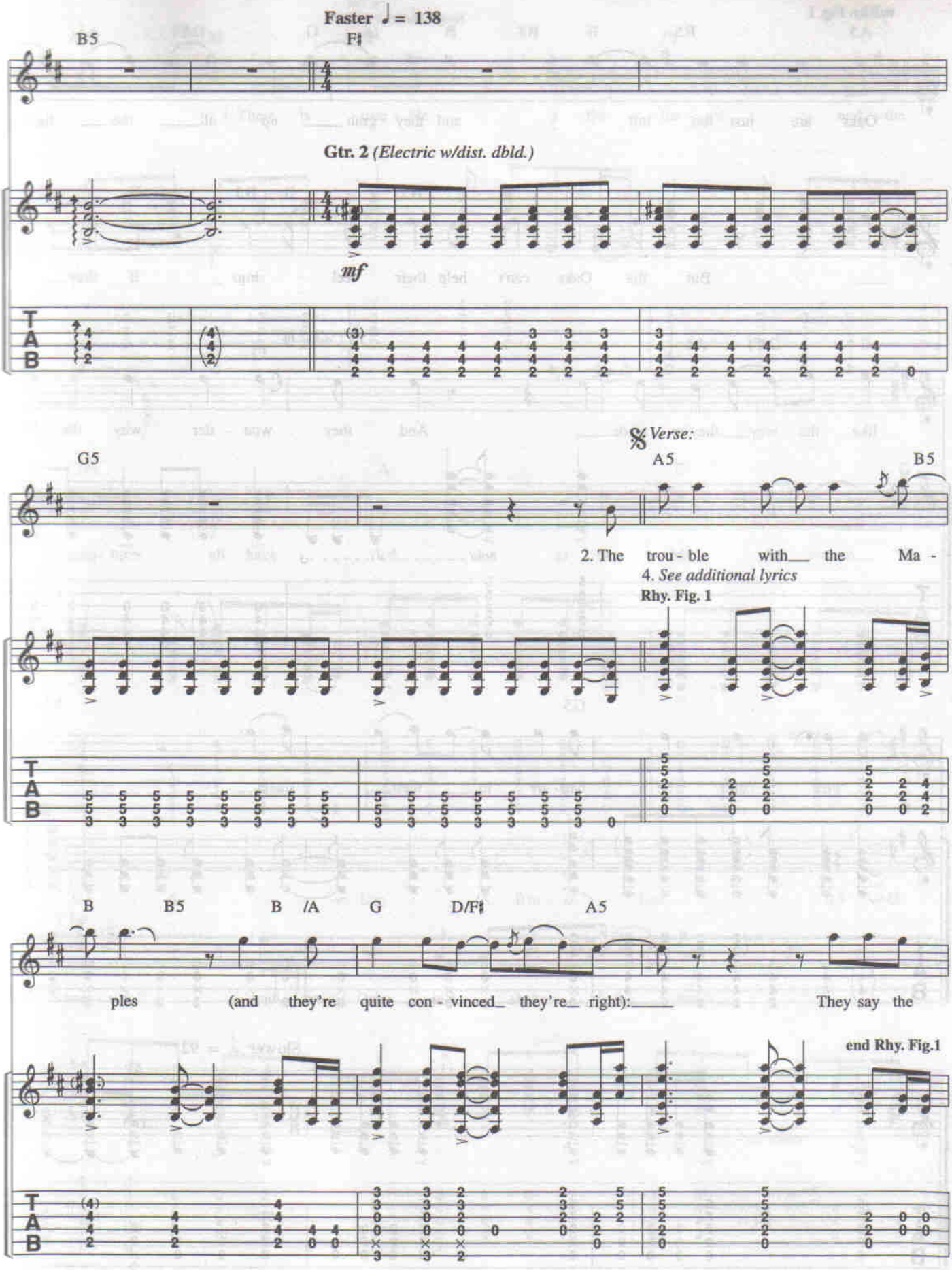
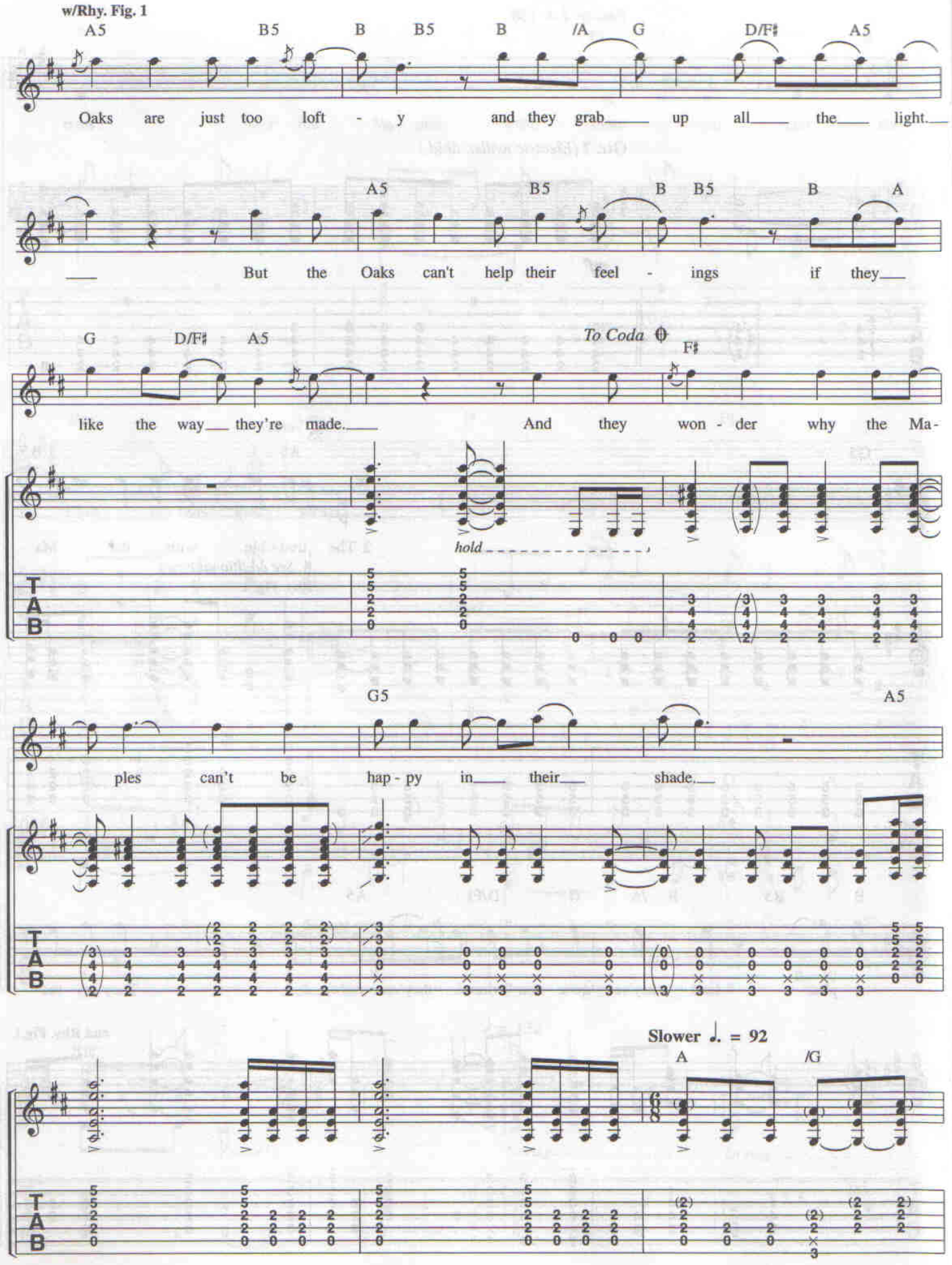
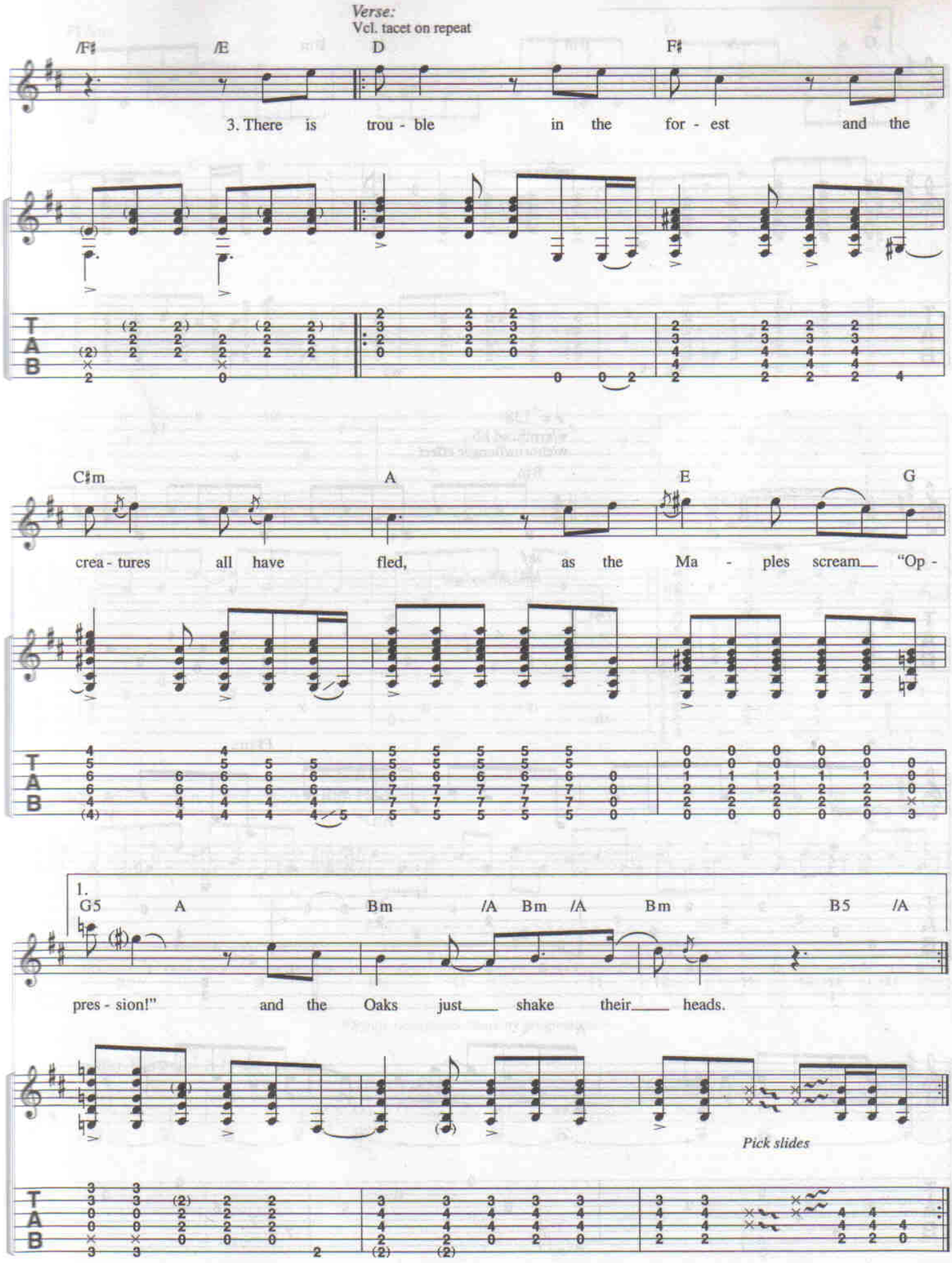
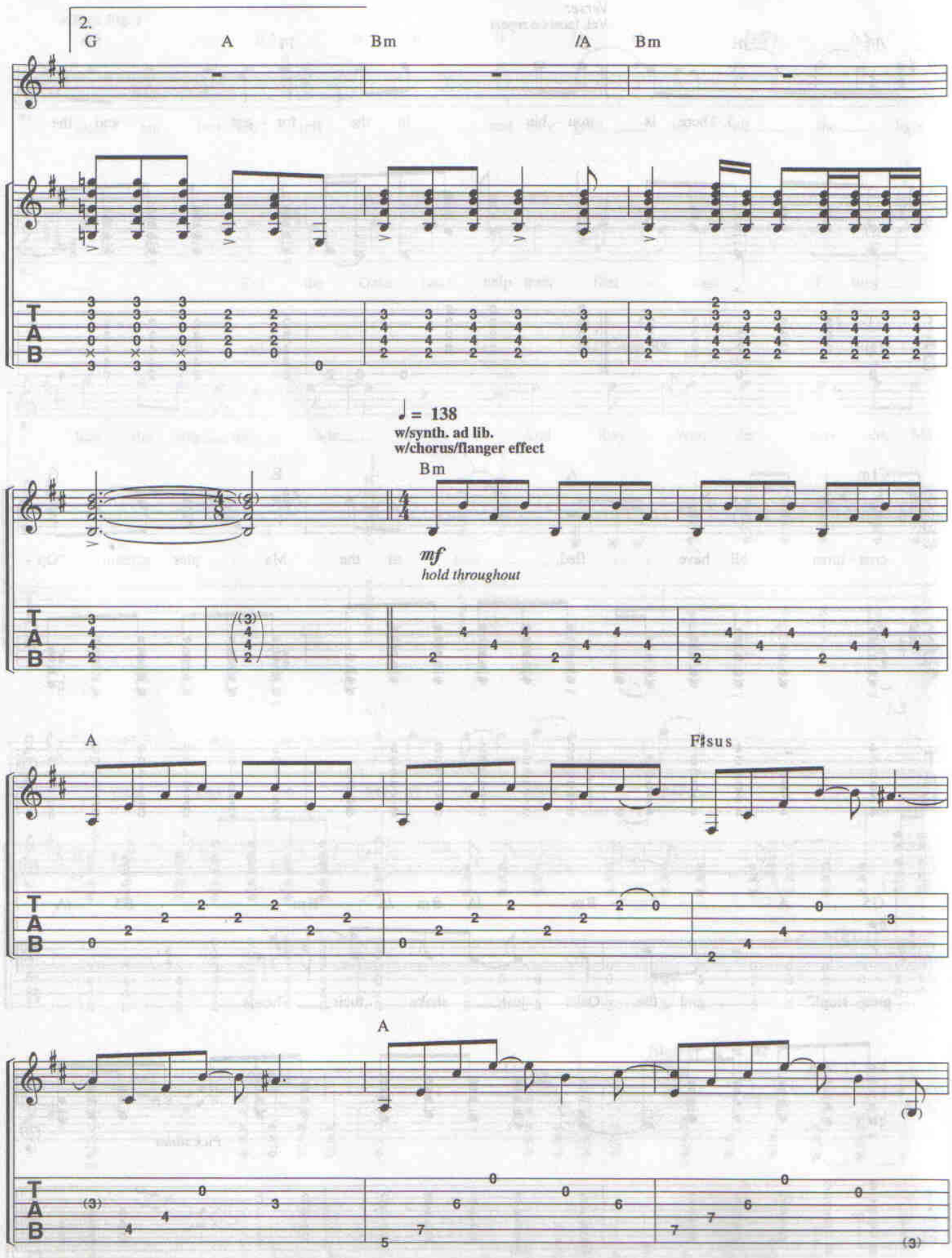
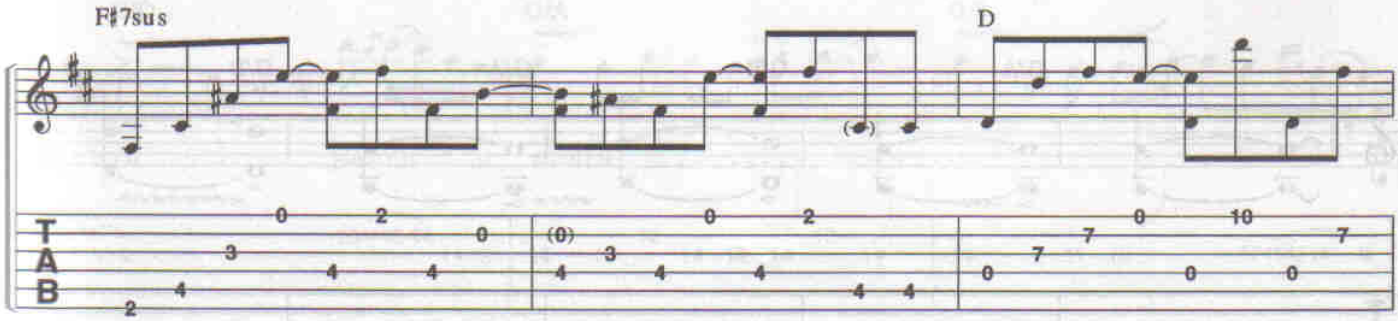

A
E
G
A
trees. For the Ma - ples want more sun - light and the
Bm
Bm
D
F♯
Oaks ig - nore their pleas.
C♯m
A
E
G
A
♩ = 132
Bm
D
A
let ring
let ring
T
A
B

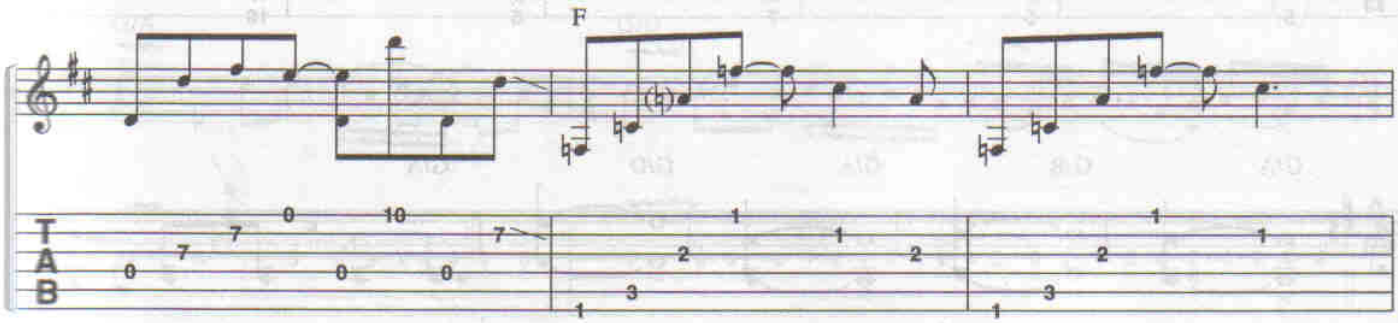

Faster ♩ = 138
B5
F♯
Gtr. 2 (Electric w/dist. dbld.)
mf
T
A
B
G5
𝄋 Verse:
A5
B5
2. The trou - ble with the Ma -
4. See additional lyrics
Rhy. Fig. 1
B
B5
B /A
G
D/F♯
A5
ples (and they're quite con - vinced they're right):
They say the
end Rhy. Fig.1

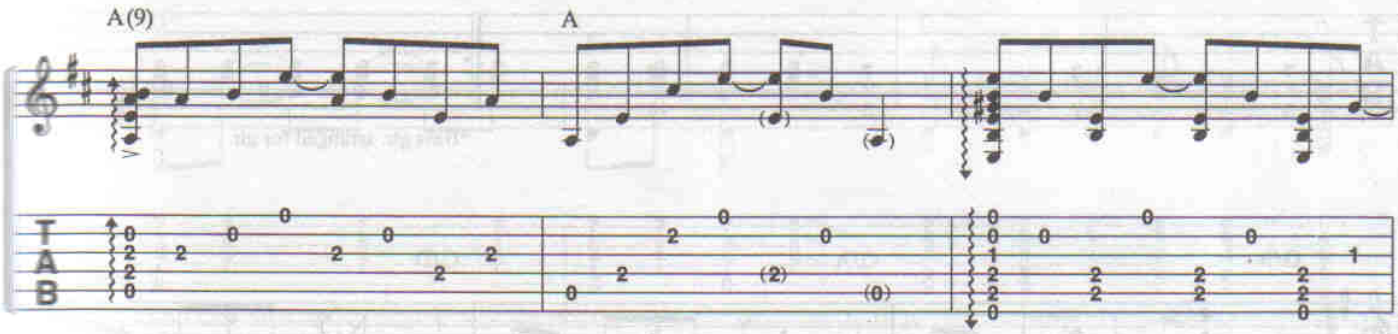

w/Rhy. Fig. 1
A5 B5 B B5 B /A G D/F♯ A5
Oaks are just too loft - y and they grab up all the light.
A5 B5 B B5 B A
But the Oaks can't help their feel - ings if they
G D/F♯ A5
To Coda
F♯
like the way they're made. And they won - der why the Ma-
hold
G5 A5
ples can't be hap - py in their shade.
Slower ♩. = 92
A /G
T A B


Verse:
Vcl. tacet on repeat
/F♯
/E
D
F♯
3. There is trou - ble in the for - est and the
C♯m
A
E
G
crea - tures all have fled, as the Ma - ples scream "Op -
1.
G5
A
Bm
/A
Bm
/A
Bm
B5
/A
pres - sion!" and the Oaks just shake their heads.
Pick slides

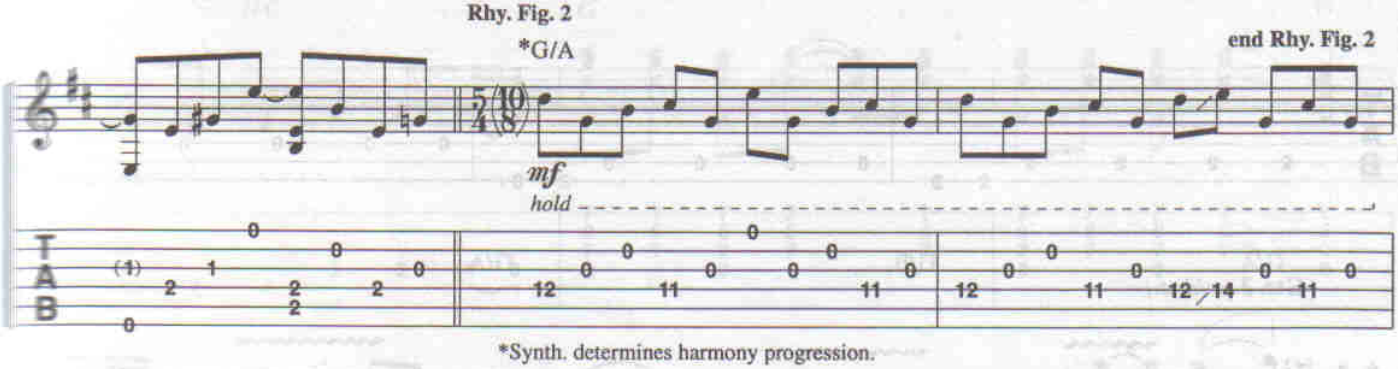

2.
G
A
Bm
/A
Bm
♩= 138
w/synth. ad lib.
w/chorus/flanger effect
Bm
mf
hold throughout
A
F♯sus
A
T
A
B





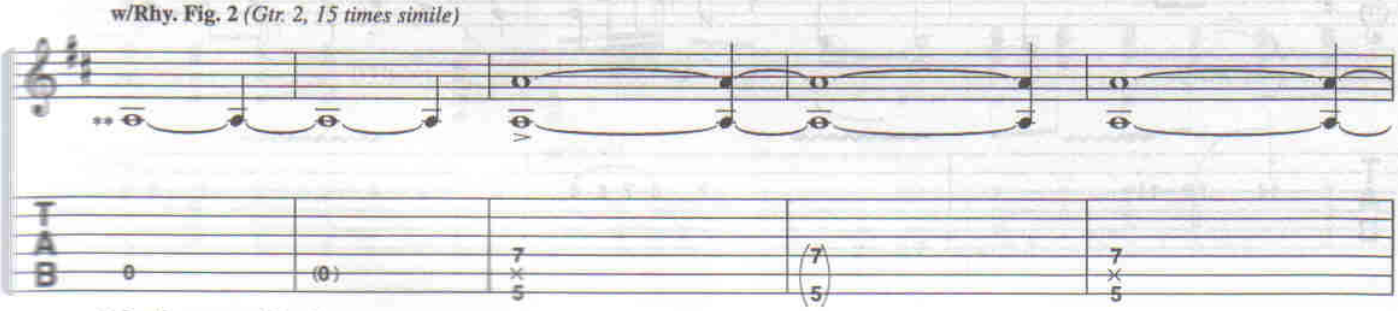


Interlude:
Rhy. Fig. 2

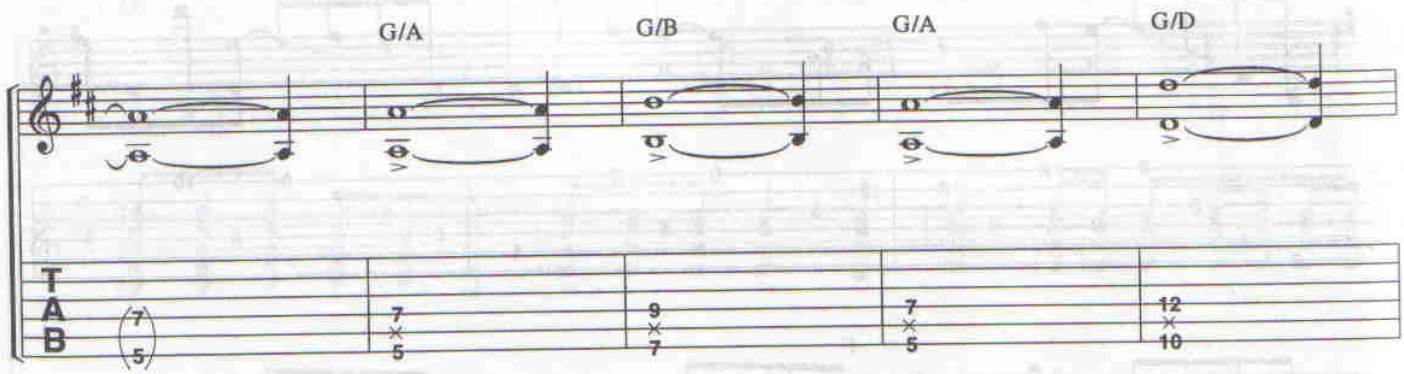


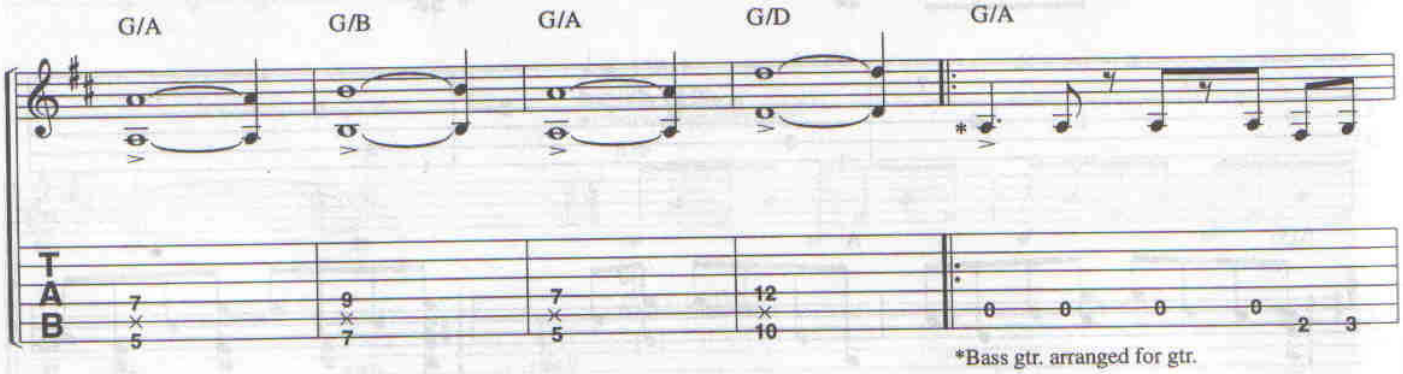
*Synth. determines harmony progression.

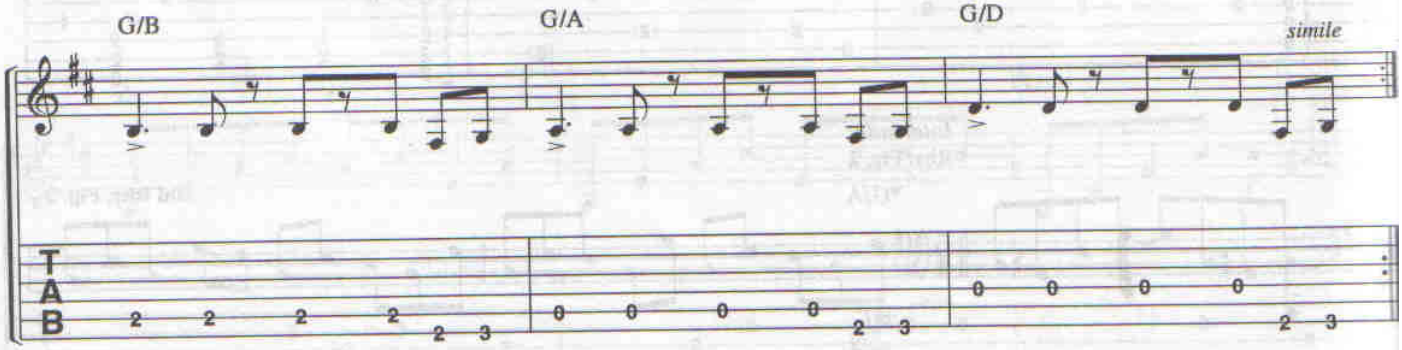
w/Rhy. Fig. 2 *(Gtr. 2, 15 times simile)*

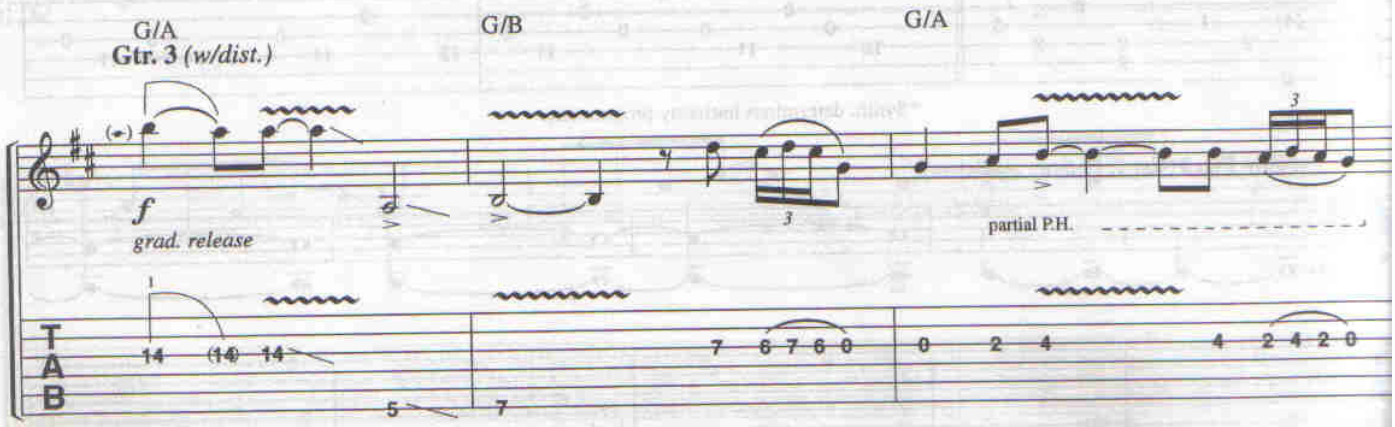


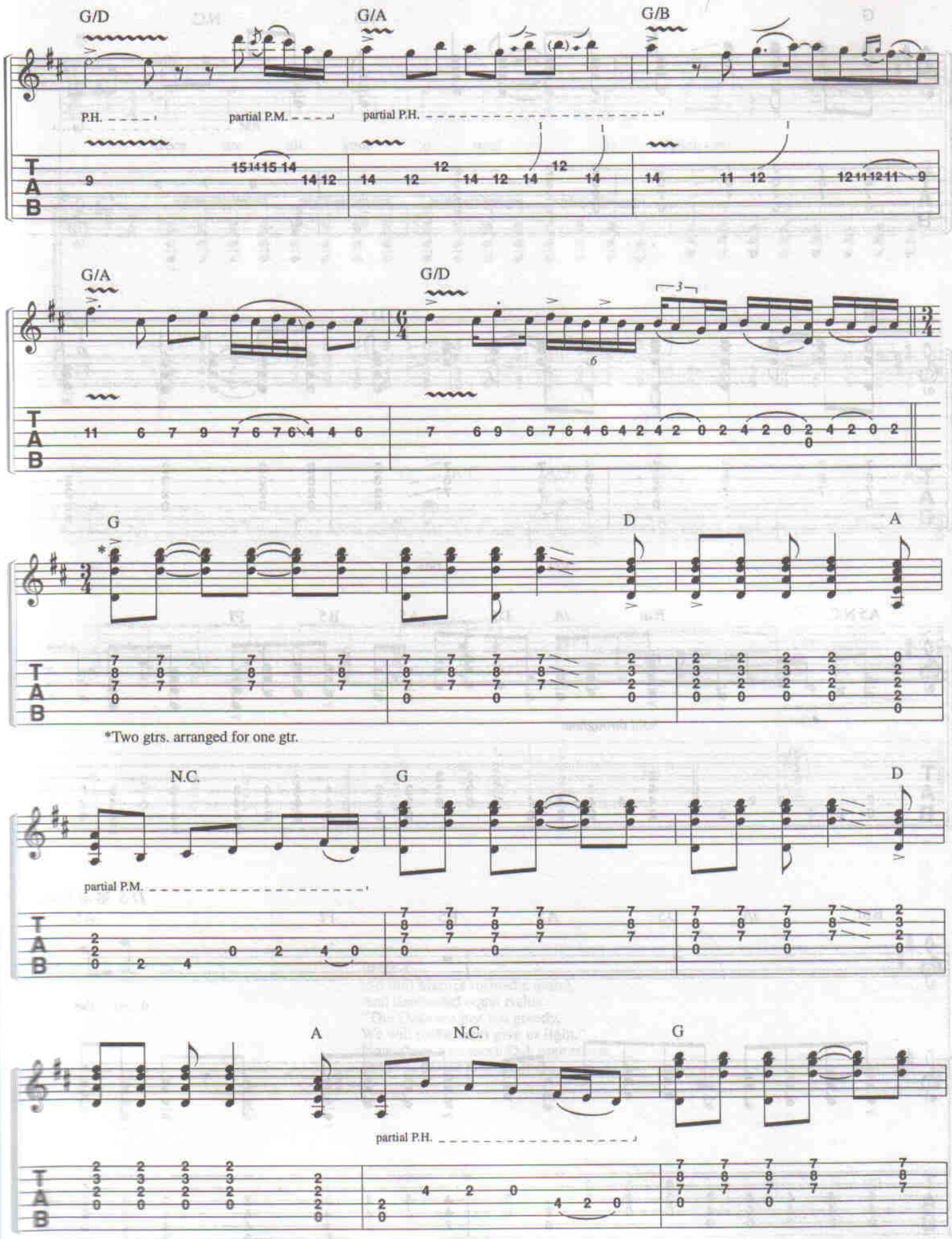
**Synth. arranged for gtr.

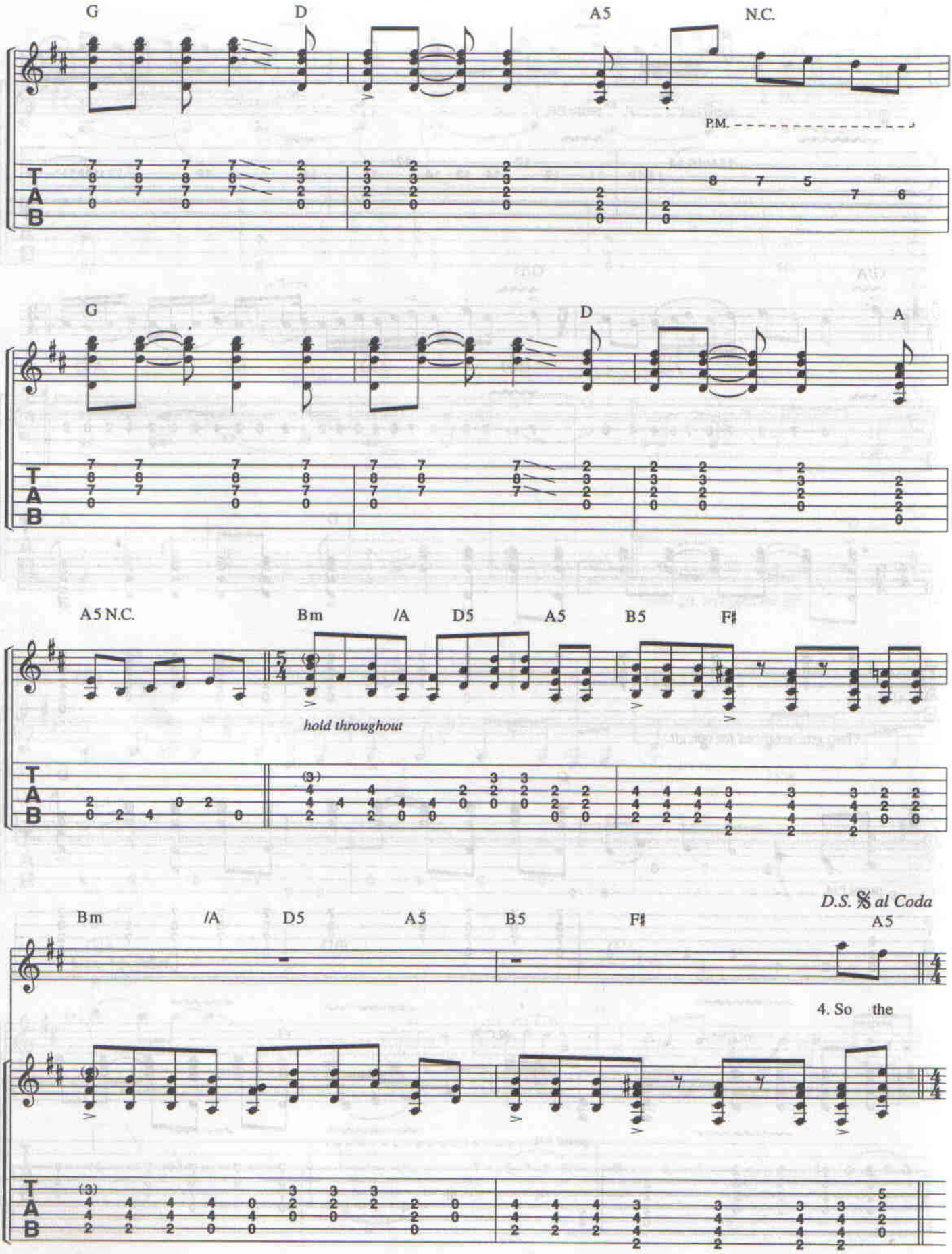

G/A
G/B
G/A
G/D
T
A
B

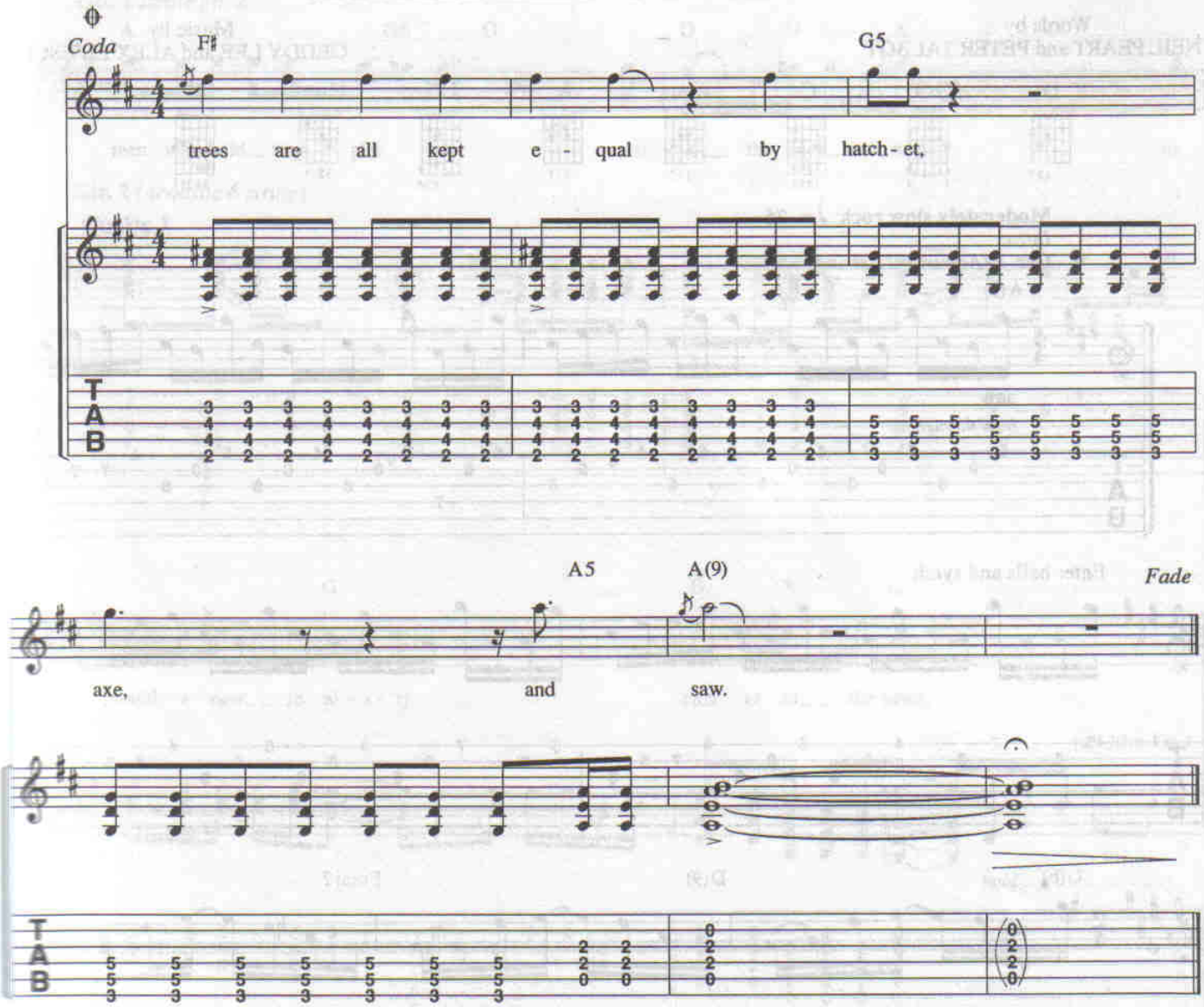

G/A
G/B
G/A
G/D
G/A
T
A
B
*Bass gtr. arranged for gtr.


G/B
G/A
G/D
simile
T
A
B


G/A
Gtr. 3 (w/dist.)
G/B
G/A
f
grad. release
partial P.H.
T
A
B


G/D
G/A
G/B
P.H.
partial P.M.
partial P.H.
G/A
G/D
G
D
A
*Two gtrs. arranged for one gtr.
N.C.
G
D
partial P.M.
A
N.C.
G
partial P.H.


G
D
A5
N.C.
P.M.
G
D
A
A5 N.C.
Bm
/A
D5
A5
B5
F♯
hold throughout
D.S. 𝄋 al Coda
Bm
/A
D5
A5
B5
F♯
A5
4. So the

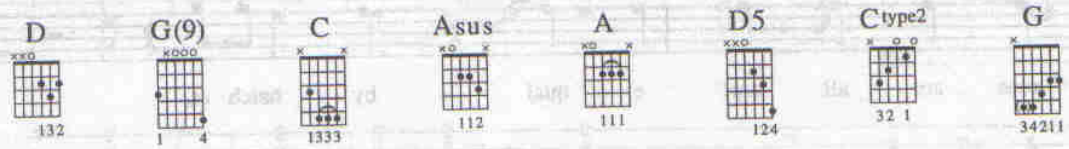


Verse 4:
(So the) Maples formed a union,
And demanded equal rights.
"The Oaks are just too greedy,
We will make them give us light."
Now, there's no more Oak oppression,
For they passed a noble law...

CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

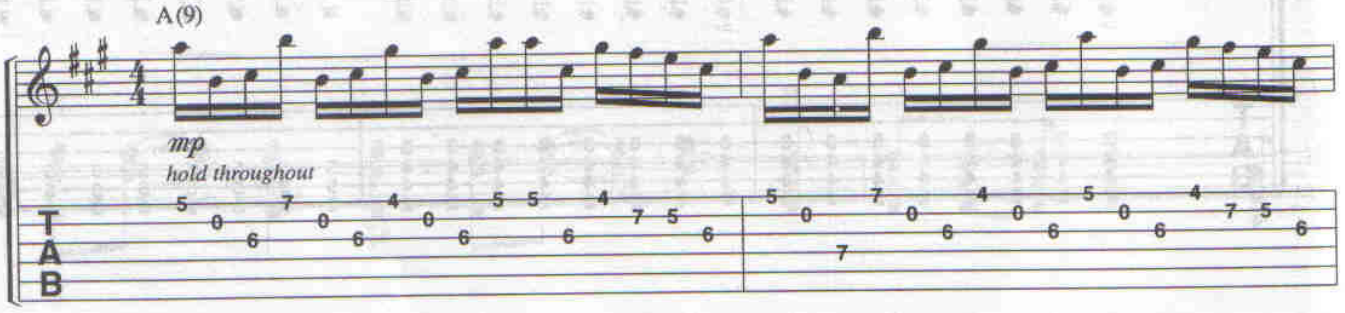
Music by
GEDDY LEE and ALEX LIFESON



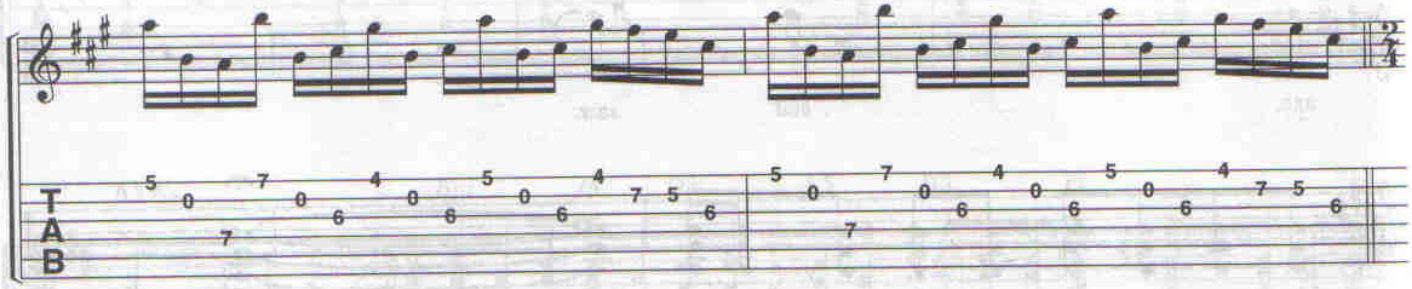
Moderately slow rock ♩ = 76

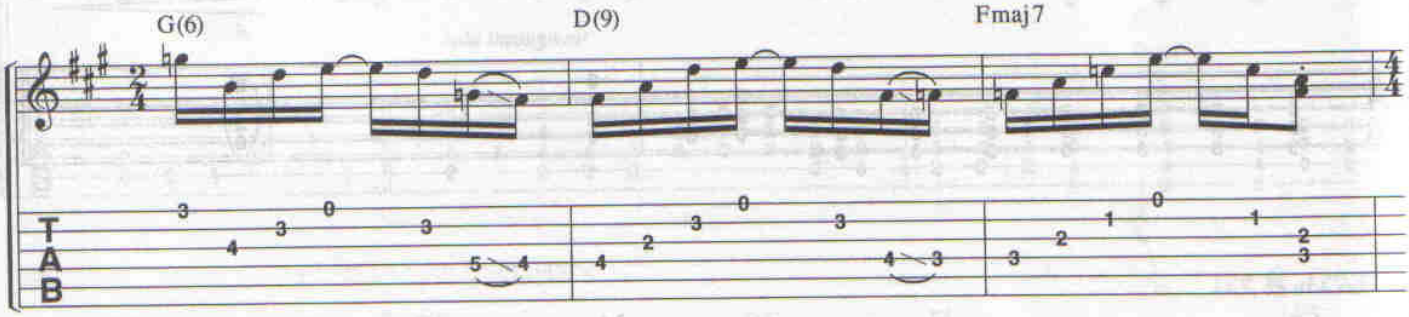
Intro:

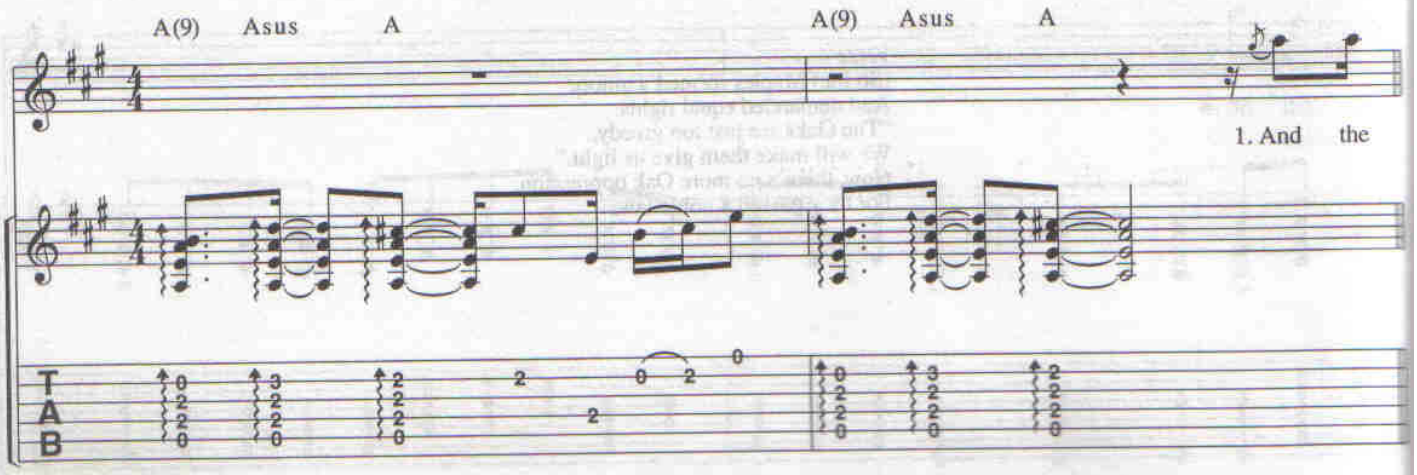
Gtr. 1 *(Acoustic 12 string)*



Enter bells and synth.







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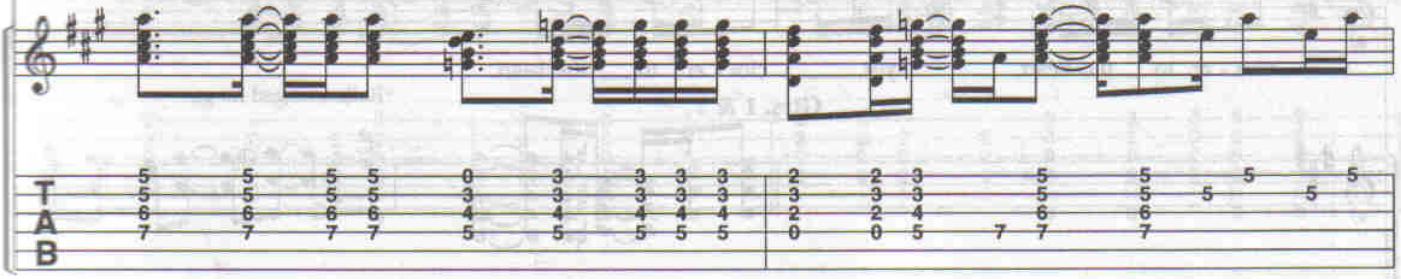
Verse:

Gtr. 1 *simile gtr. 2*

men who hold high plac - es must be the ones who start to

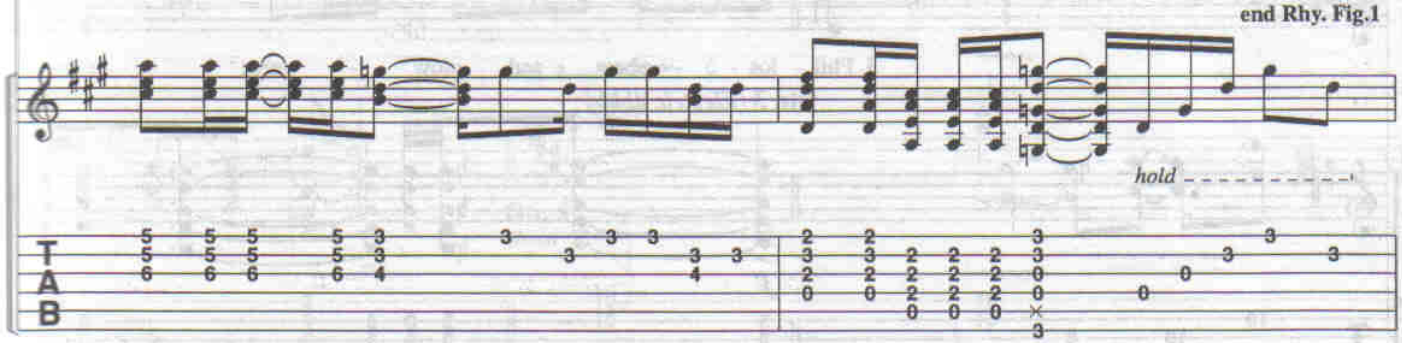
Gtr. 2 *(Acoustic 6 string)*

Rhy. Fig. 1

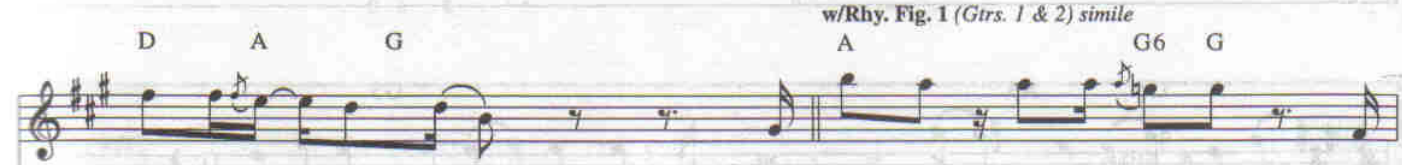


mould a new re - al - i - ty clos - er to the heart,

end Rhy. Fig.1

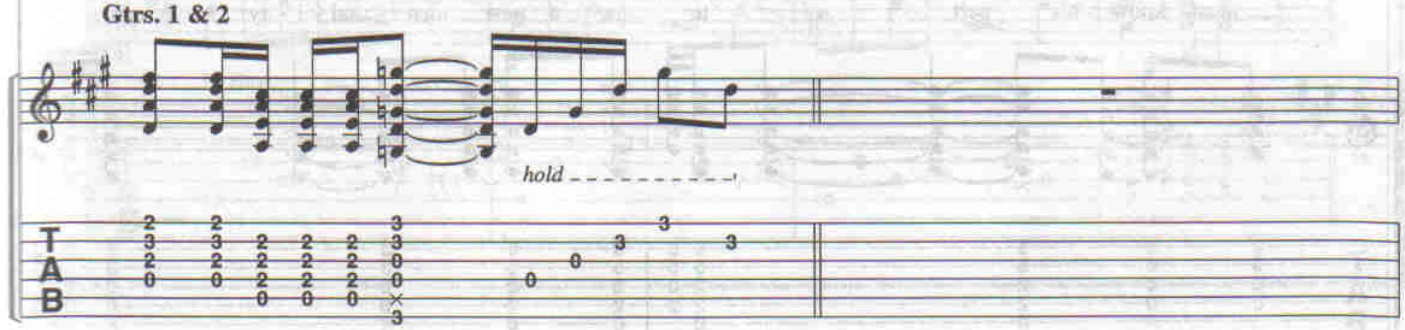


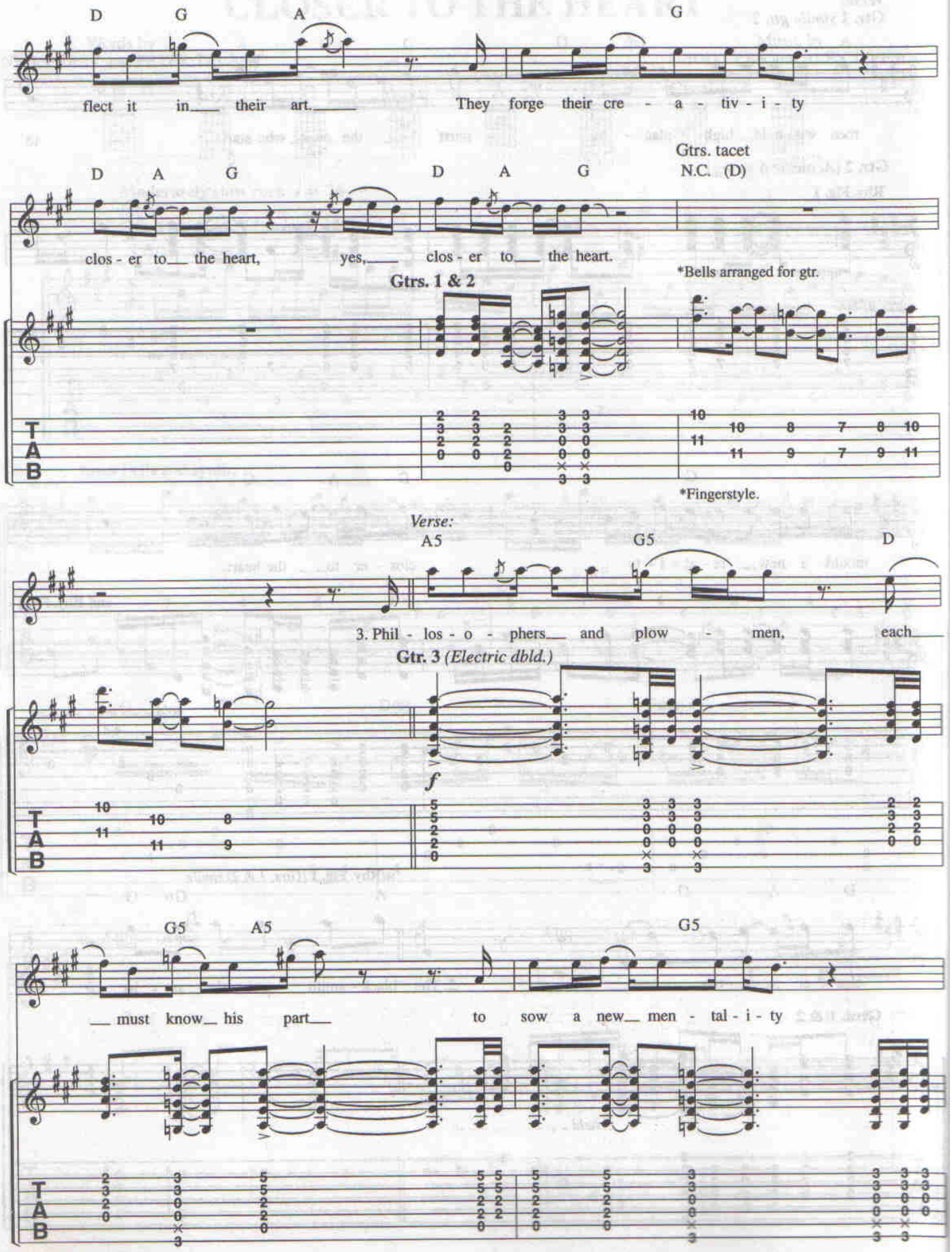
w/Rhy. Fig. 1 *(Gtrs. 1 & 2) simile*

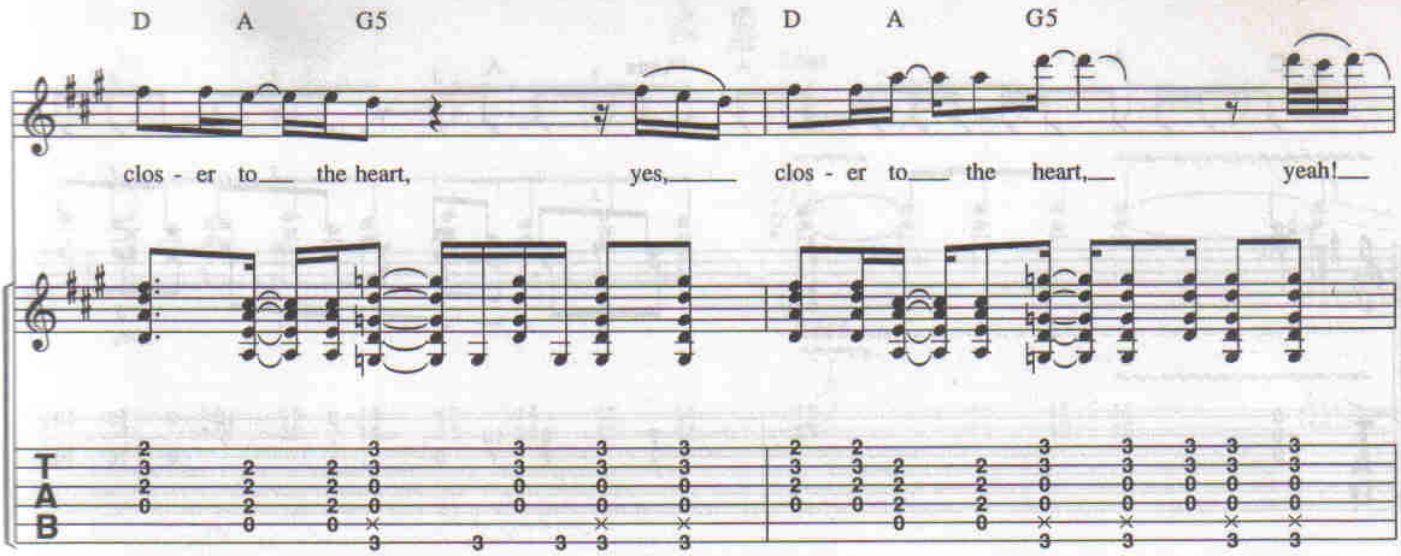


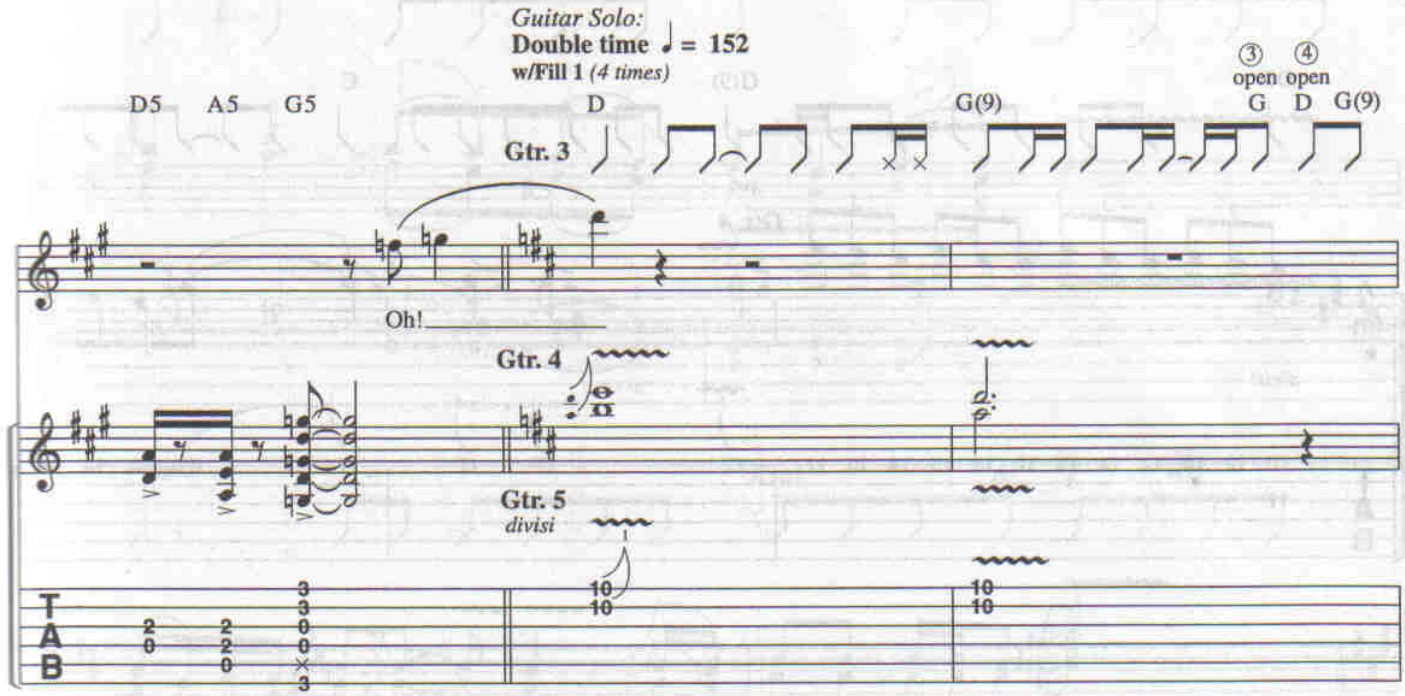
clos - er to the heart. 2. The black - smith and the art - ist re -

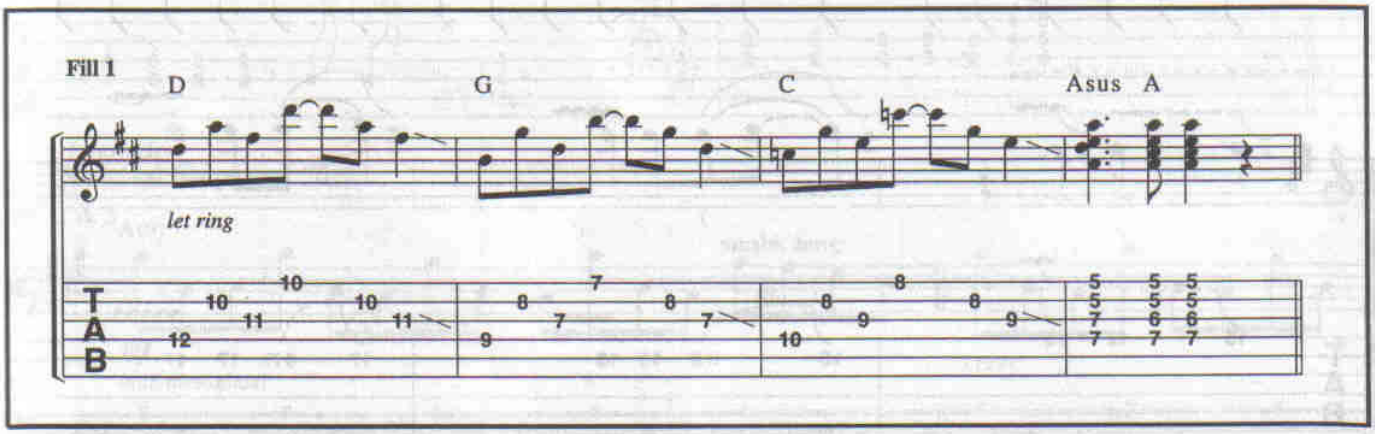
Gtrs. 1 & 2

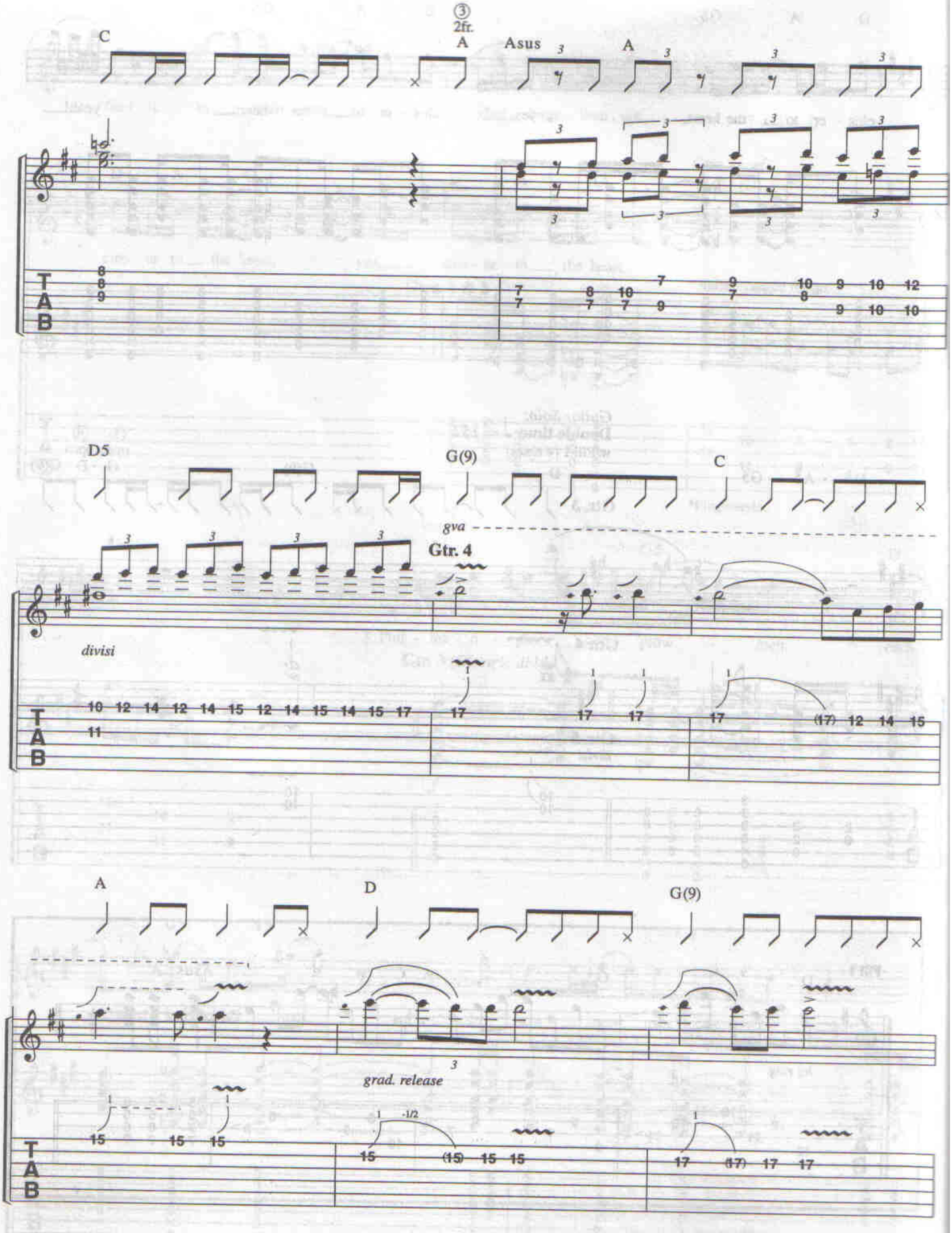


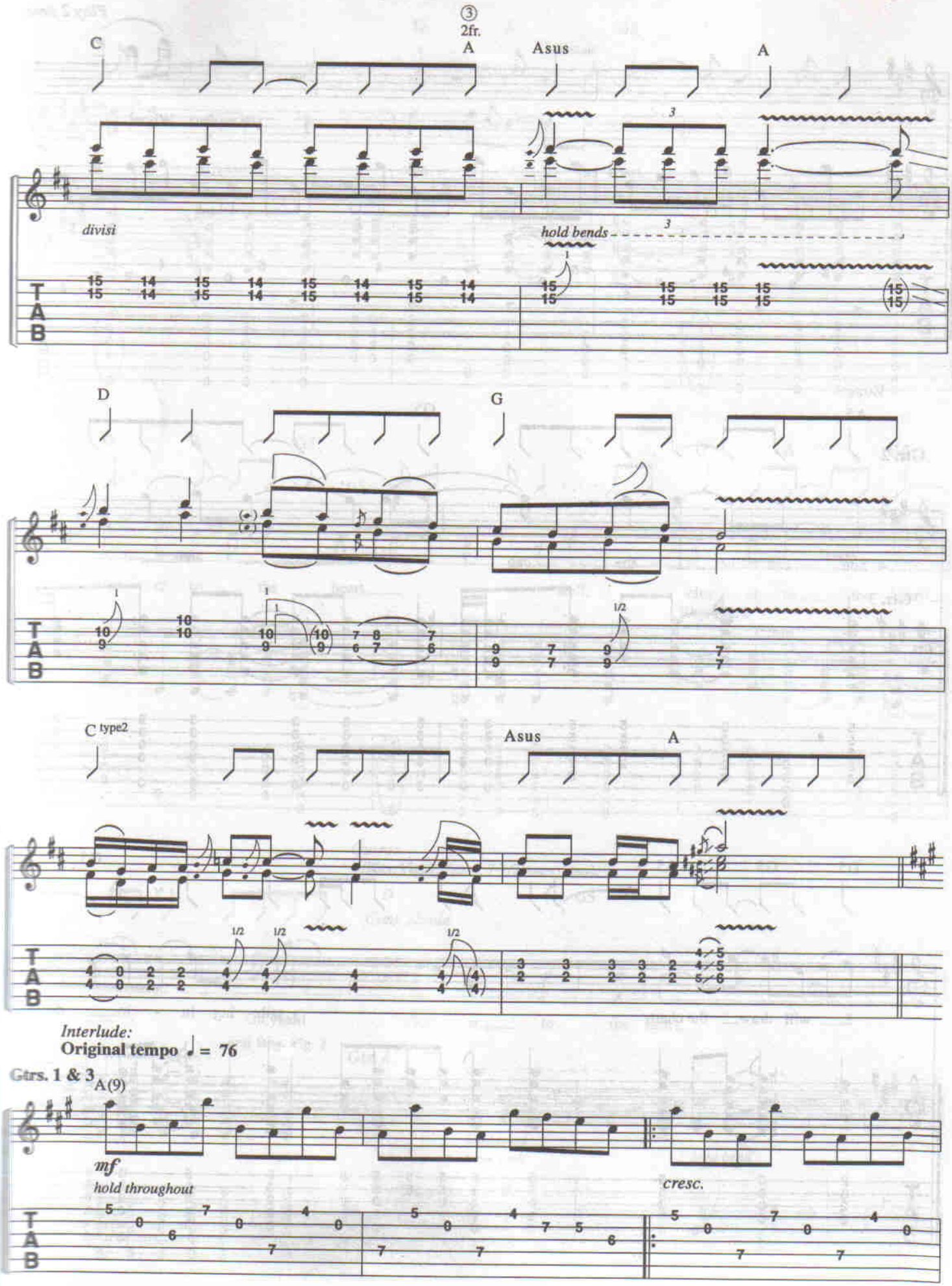

D G A G
flect it in their art. They forge their cre - a - tiv - i - ty
D A G D A G
Gtrs. tacet
N.C. (D)
clos - er to the heart, yes, clos - er to the heart.
*Bells arranged for gtr.
Gtrs. 1 & 2
*Fingerstyle.
Verse:
A5 G5 D
3. Phil - los - o - phers and plow - men, each
Gtr. 3 (Electric dbld.)
f
G5 A5 G5
must know his part to sow a new men - tal - i - ty
T
A
B

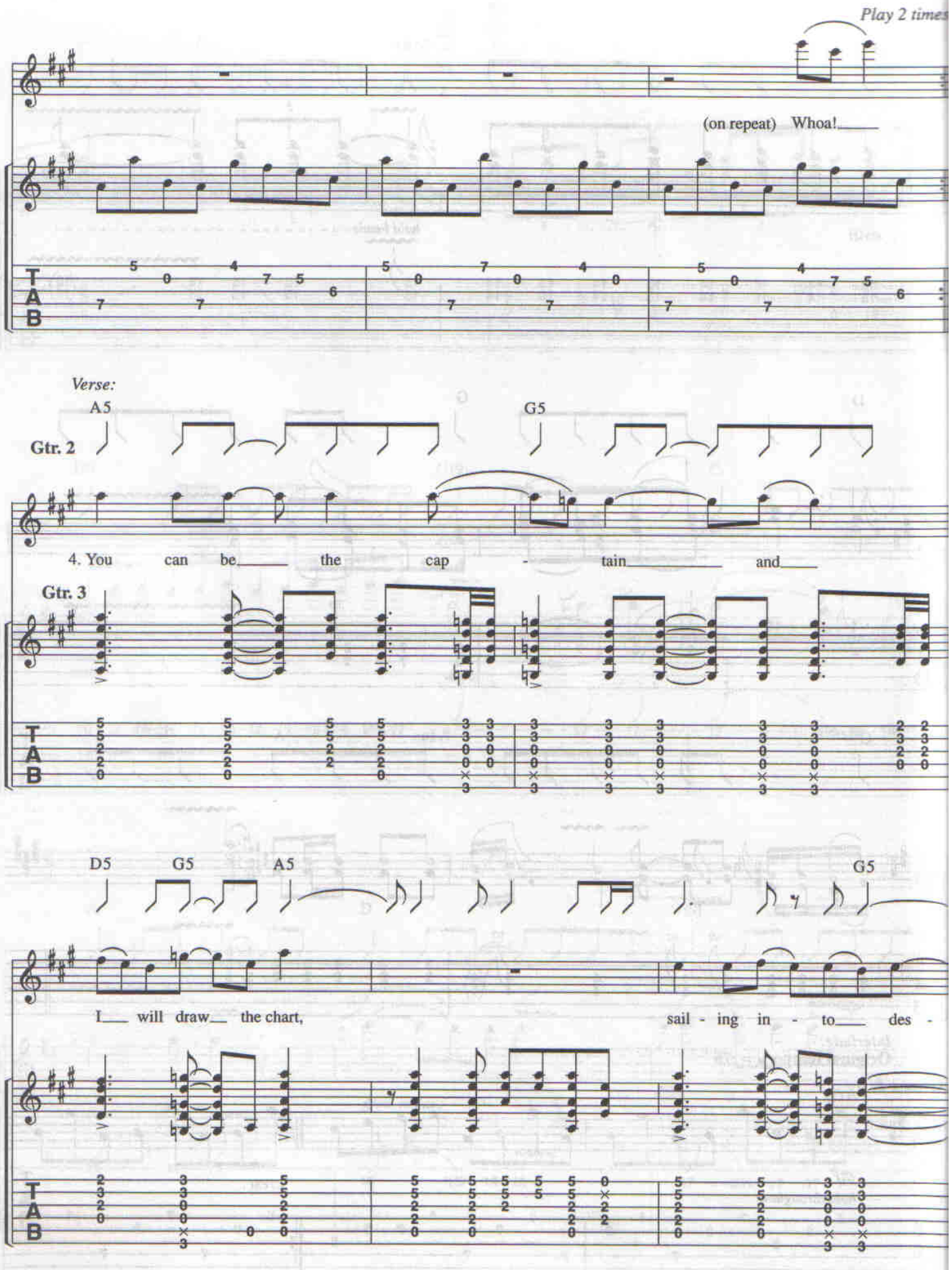

D A G5 D A G5
clos - er to the heart, yes, clos - er to the heart, yeah!

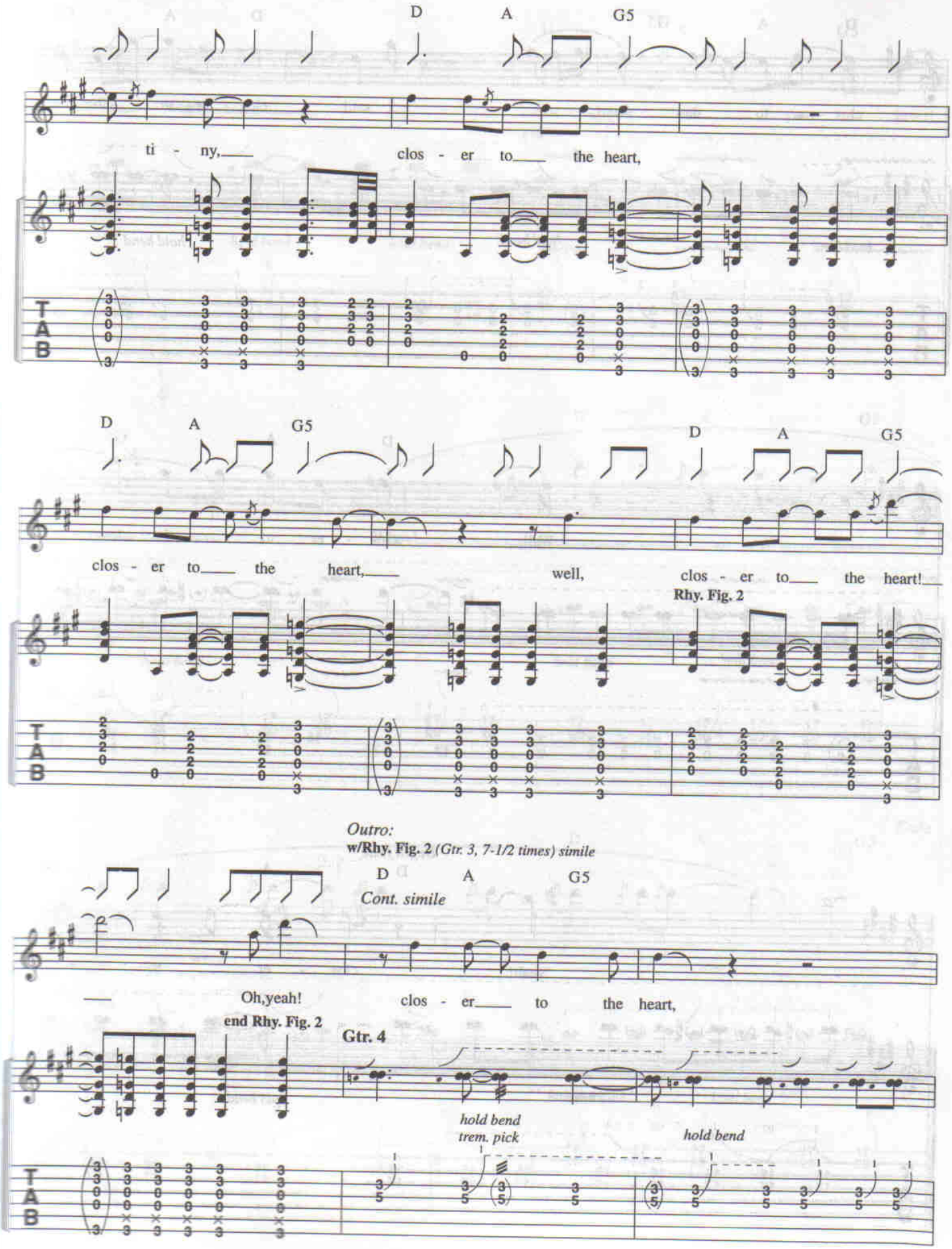

Guitar Solo:
Double time ♩ = 152
w/Fill 1 (4 times)
D5 A5 G5
D
G(9)
③ ④
open open
G D G(9)
Gtr. 3
Oh!
Gtr. 4
Gtr. 5
divisi

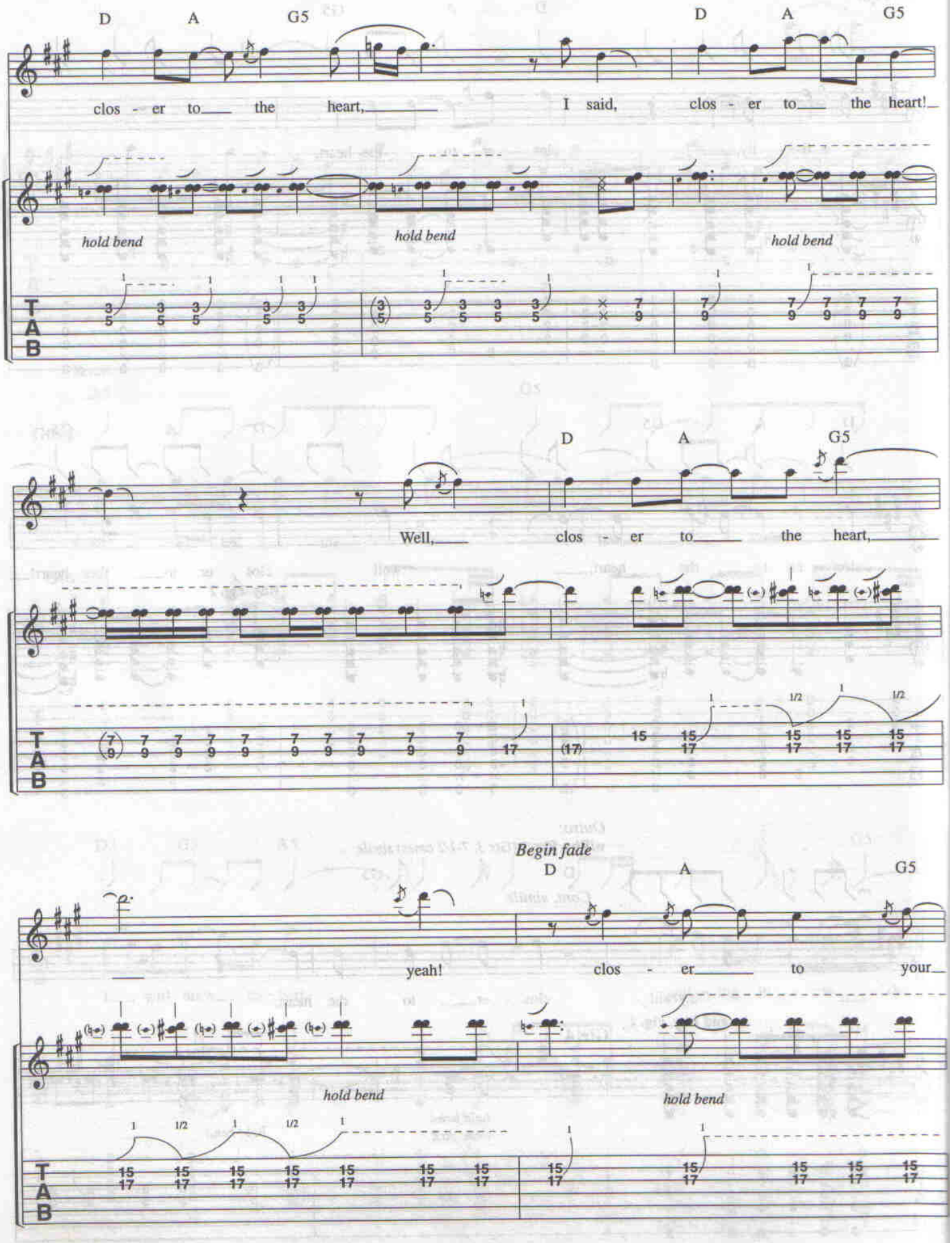

Fill 1
D G C Asus A
let ring

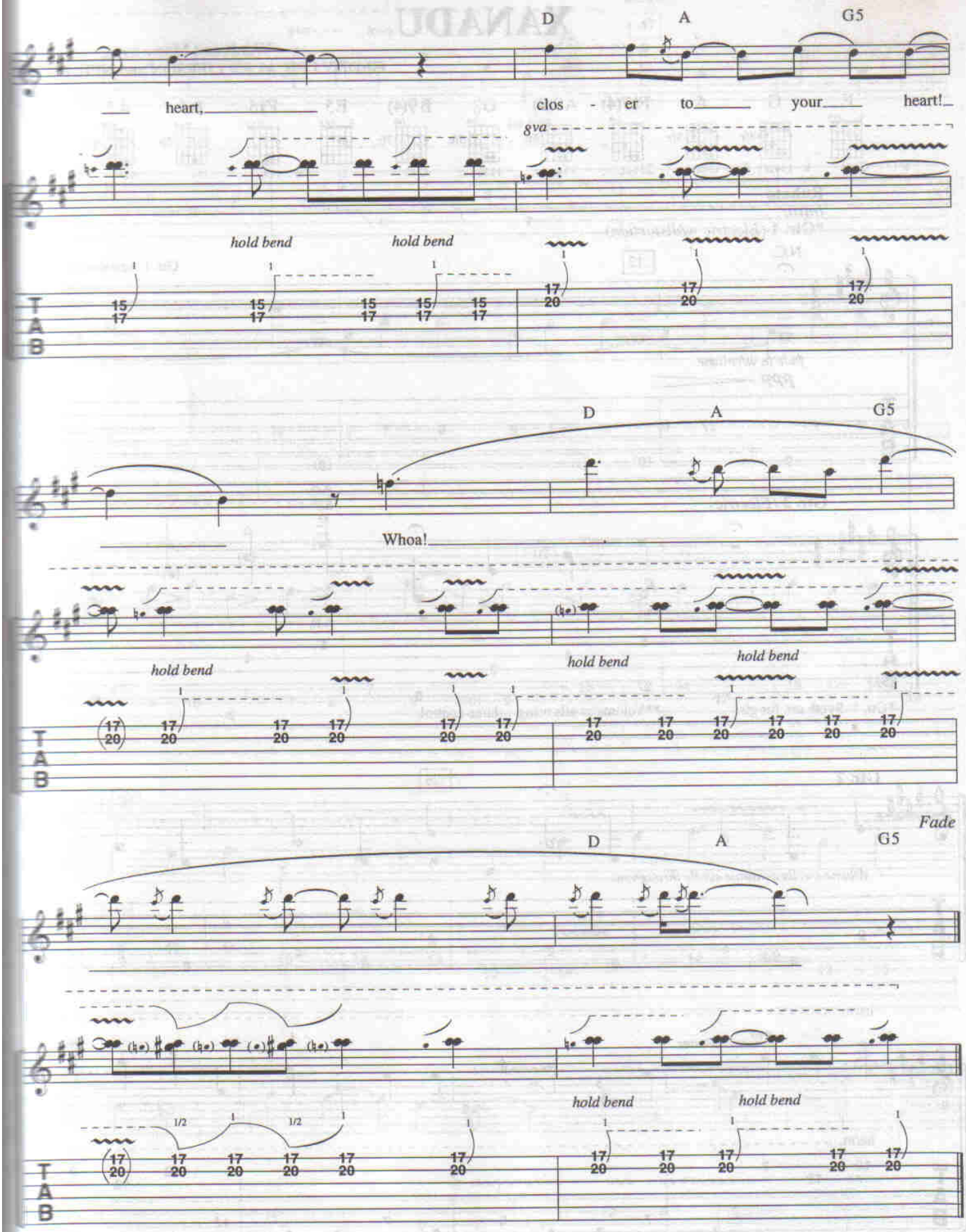

C
③
2fr.
A
Asus
A
D5
G(9)
C
8va
Gtr. 4
divisi
A
D
G(9)
grad. release
T
A
B


③
2fr.
C
A
Asus
A
divisi
hold bends
T
A
B
D
G
C type2
Asus
A
T
A
B
Interlude:
Original tempo ♩ = 76
Gtrs. 1 & 3
A(9)
mf
hold throughout
cresc.
T
A
B


Play 2 times
(on repeat) Whoa!
Verse:
A5
G5
Gtr. 2
4. You can be the cap - tain and
Gtr. 3
D5
G5
A5
G5
I will draw the chart,
sail - ing in - to des -

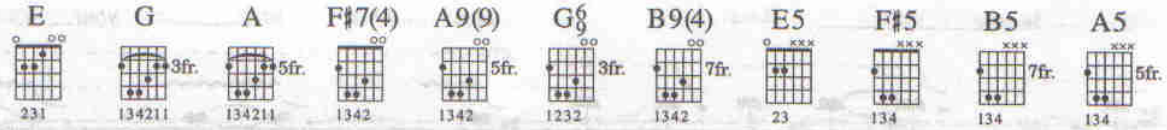

D
A
G5
ti - ny,
clos - er to
the heart,
D
A
G5
clos - er to
the heart,
well,
D
A
G5
clos - er to
the heart!
Rhy. Fig. 2
Outro:
w/Rhy. Fig. 2 (Gtr. 3, 7-1/2 times) simile
D
A
G5
Cont. simile
Oh, yeah!
clos - er
to
the heart,
end Rhy. Fig. 2
Gtr. 4
hold bend
trem. pick
hold bend
T
A
B


D A G5 D A G5
clos - er to the heart, I said, clos - er to the heart!
hold bend hold bend hold bend
Well, clos - er to the heart,
Begin fade
D A G5
yeah! clos - er to your
hold bend hold bend
T A B

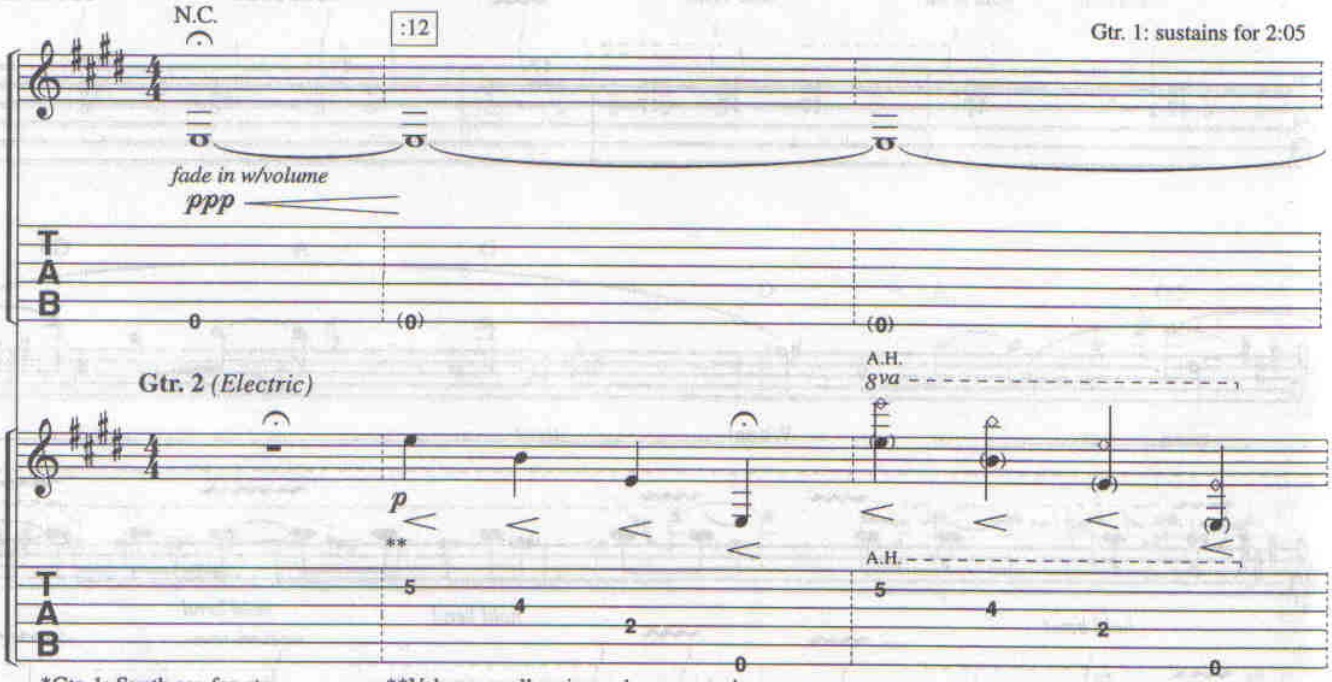

D
A
G5
heart,
clos - er to your heart!
8va
hold bend
hold bend
T
A
B
Whoa!
Fade

XANADU

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

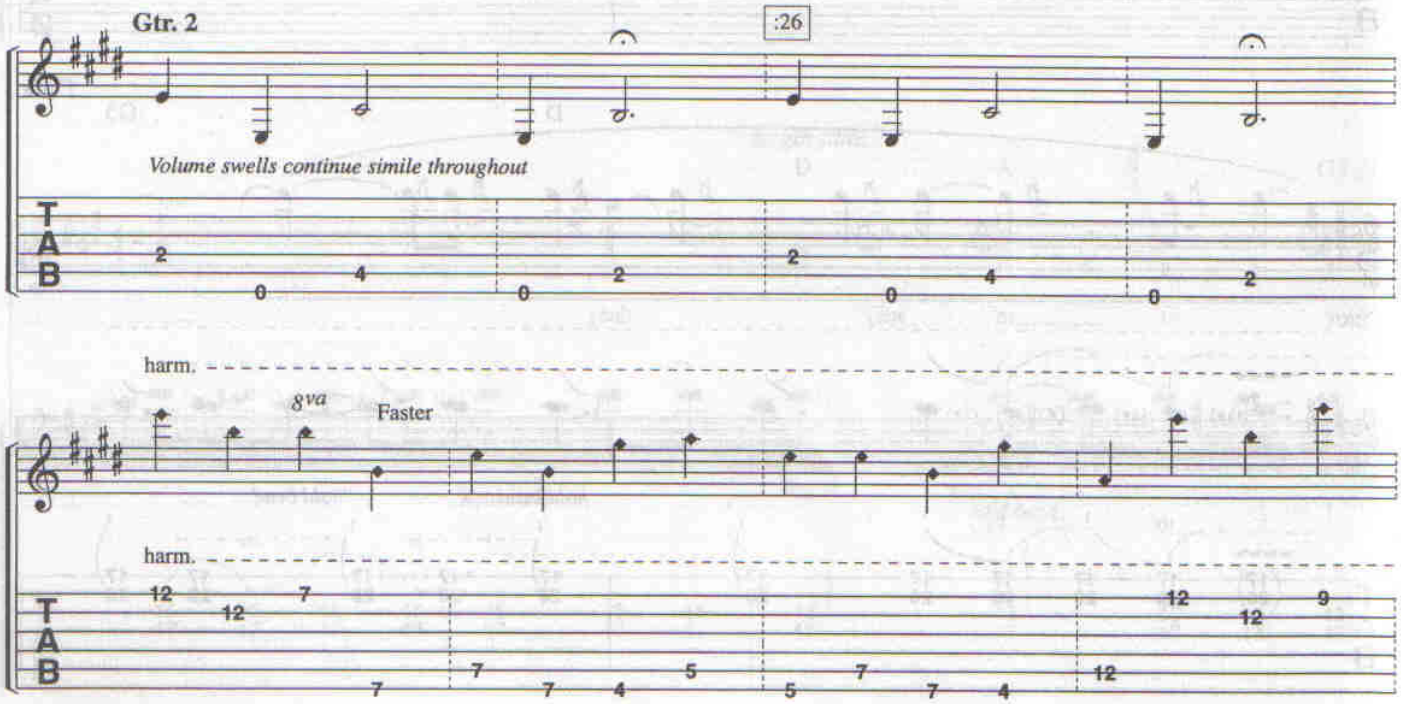


Rubato
Intro:
***Gtr. 1** *(Electric w/distortion)*



*Gtr. 1: Synth arr. for gtr.

**Volume swells using volume control.



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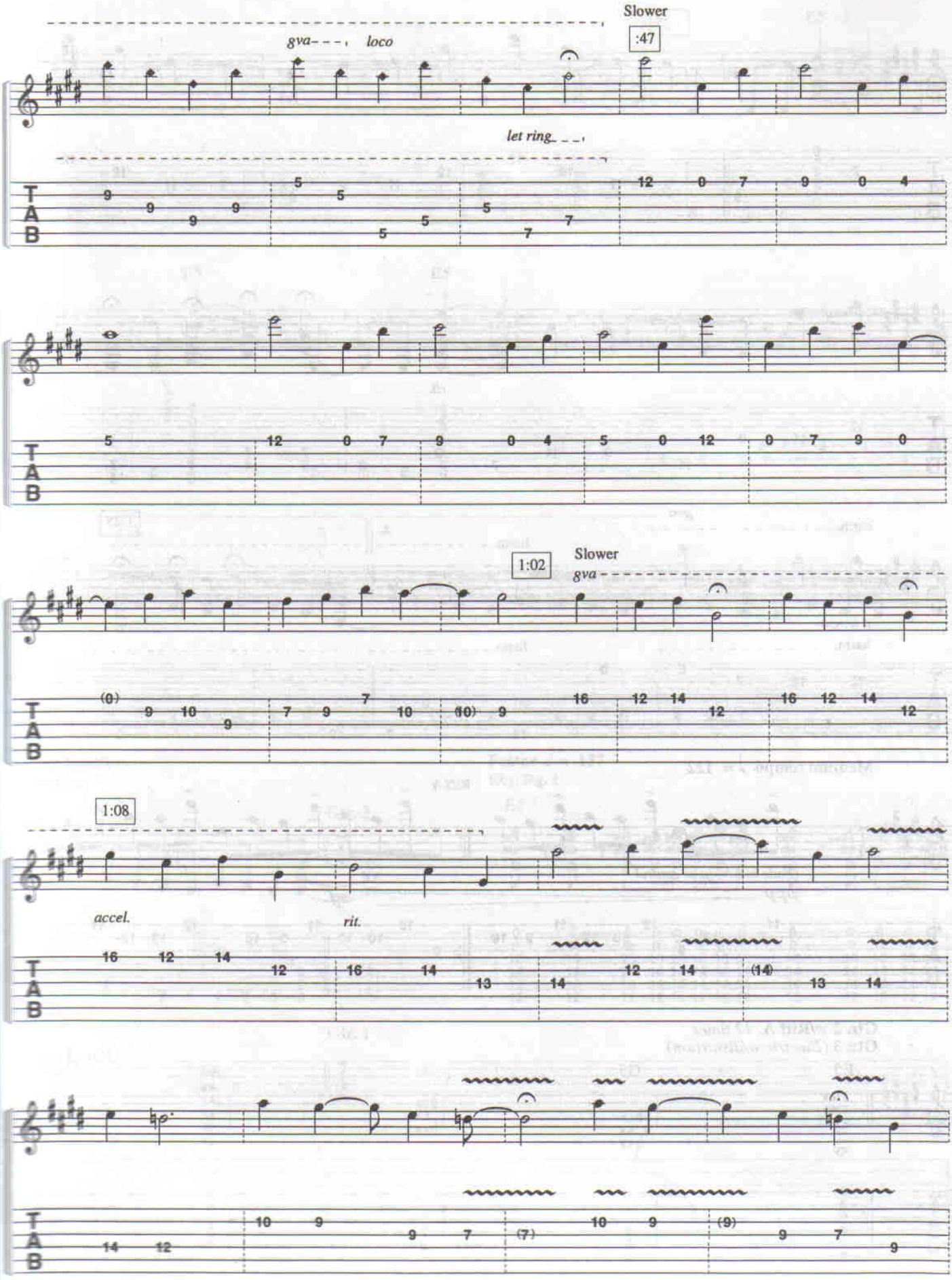
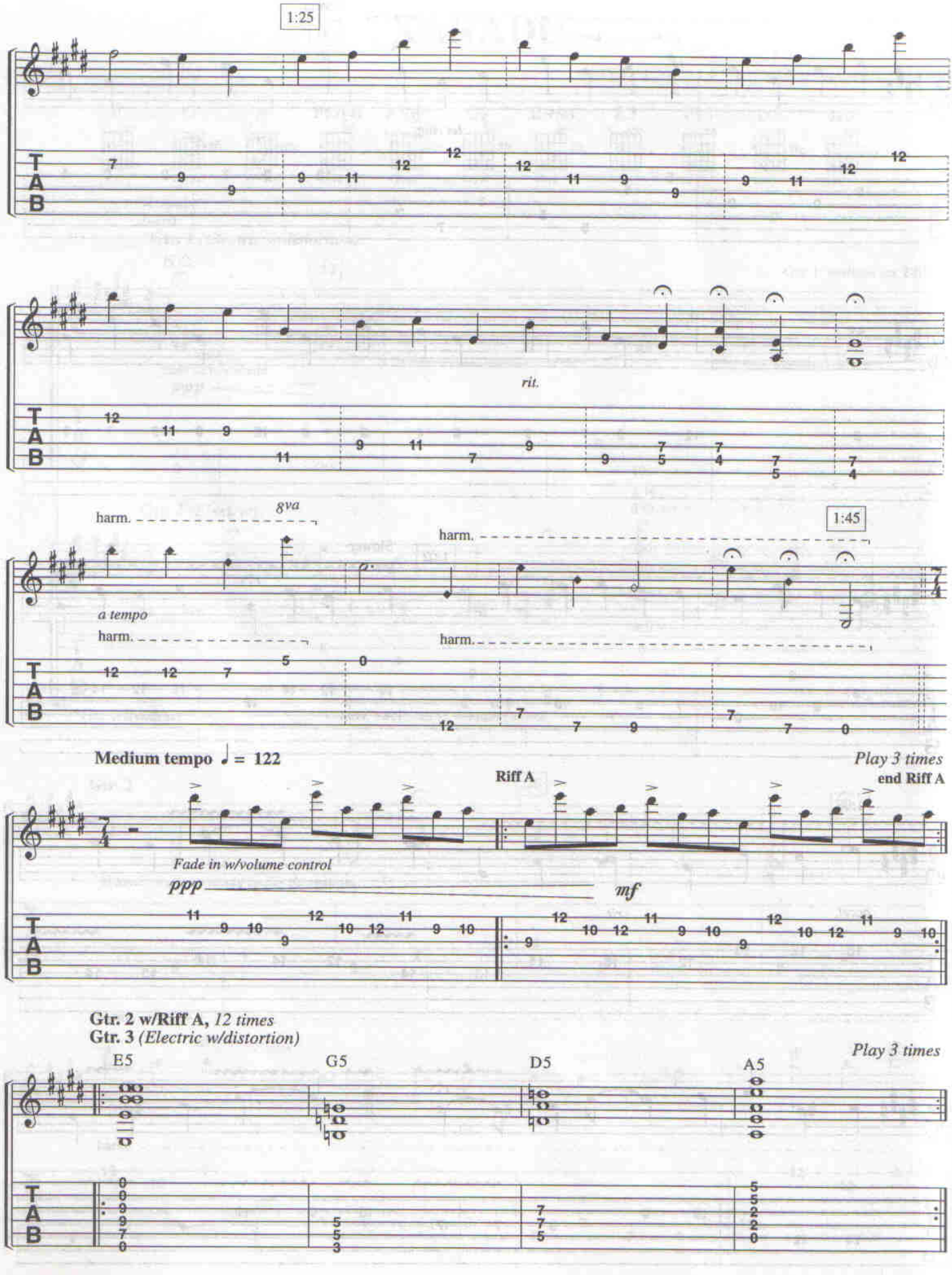
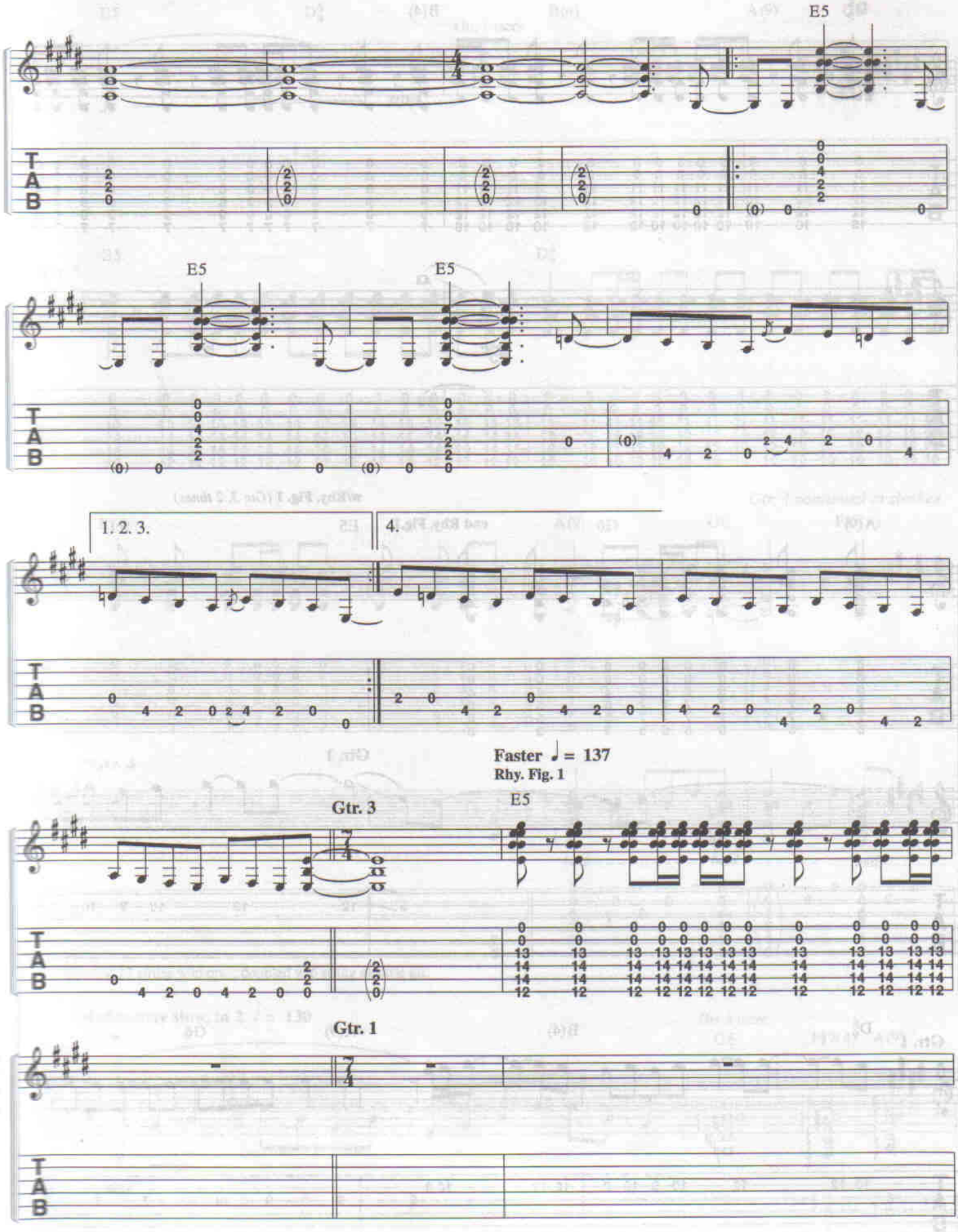
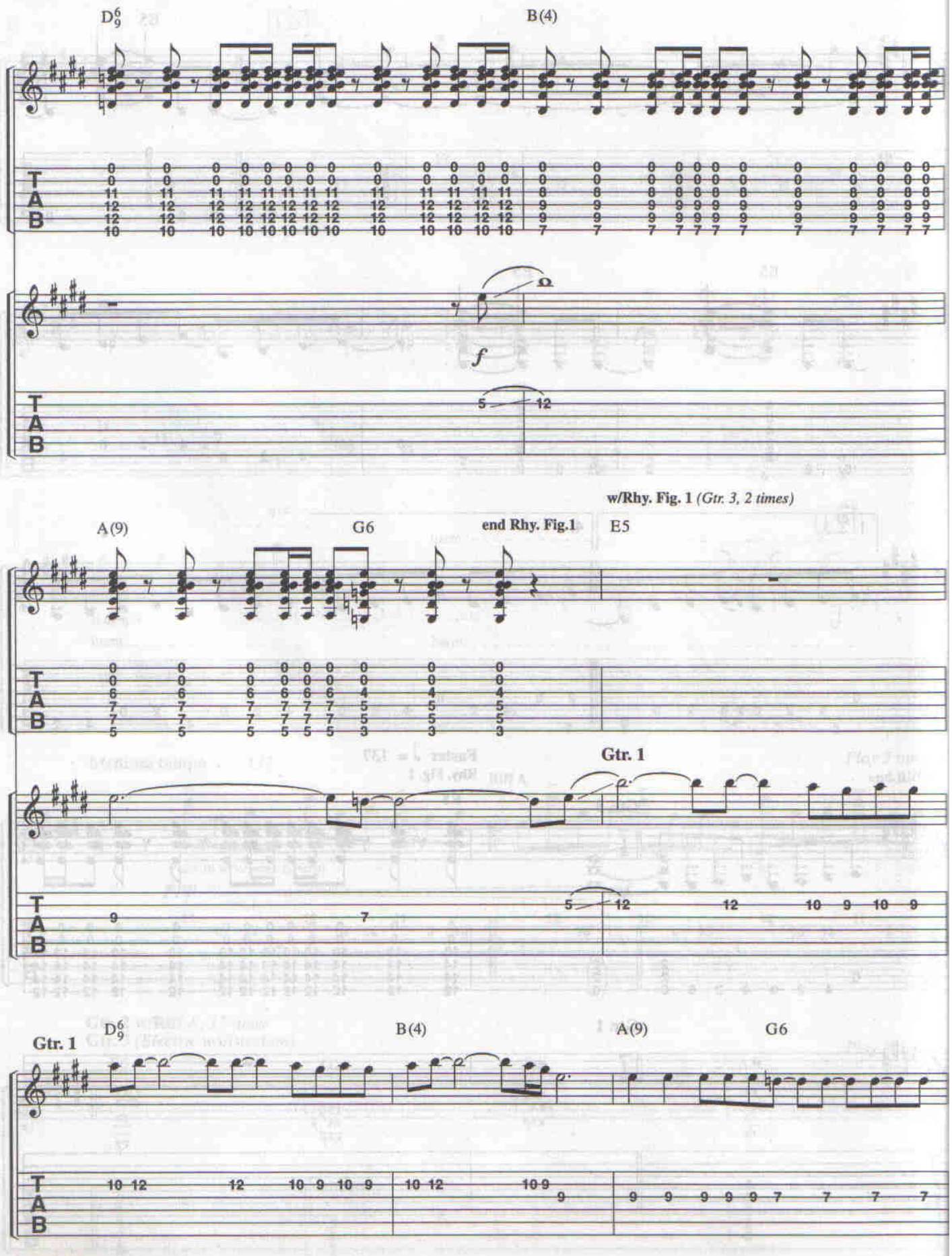
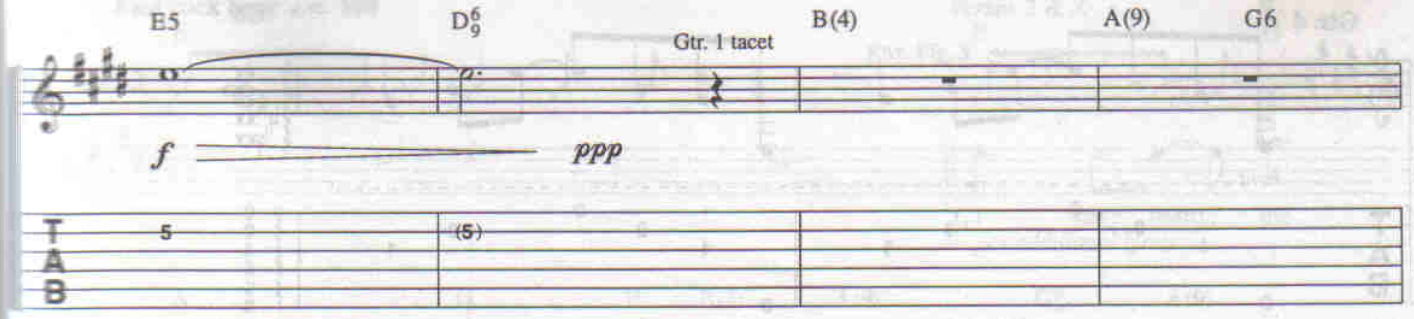
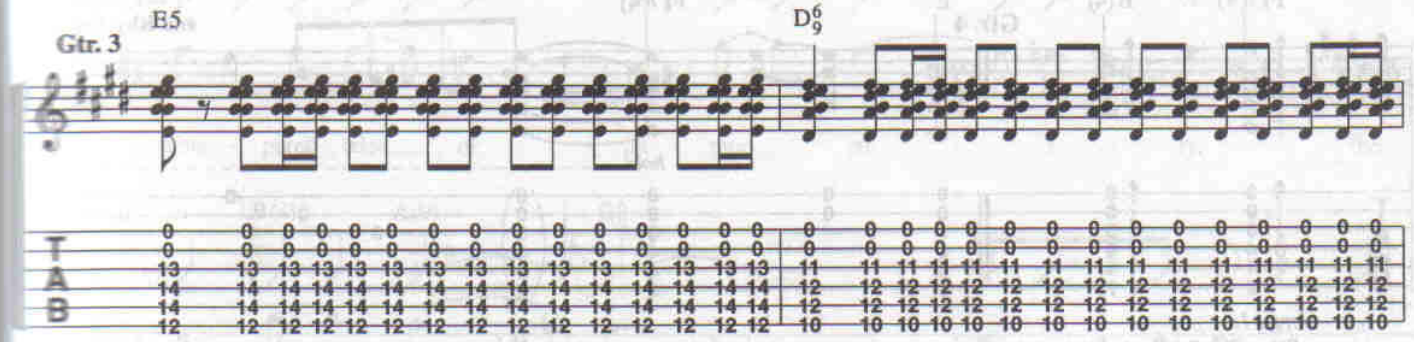

Slower
:47
8va
loco
let ring
1:02
Slower
8va
1:08
accel.
rit.


1:25
rit.
8va
harm.
harm.
1:45
a tempo
harm.
harm.
Medium tempo ♩ = 122
Play 3 times
Riff A
end Riff A
Fade in w/volume control
ppp
mf
Gtr. 2 w/Riff A, 12 times
Gtr. 3 (Electric w/distortion)
Play 3 times
E5
G5
D5
A5

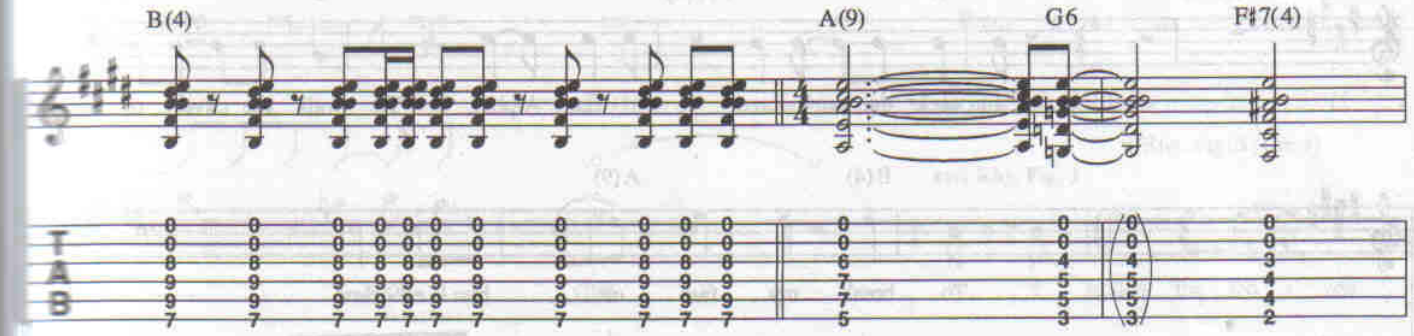

E5
E5
E5
1. 2. 3.
4.
Faster ♩ = 137
Rhy. Fig. 1
E5
Gtr. 3
Gtr. 1
T
A
B

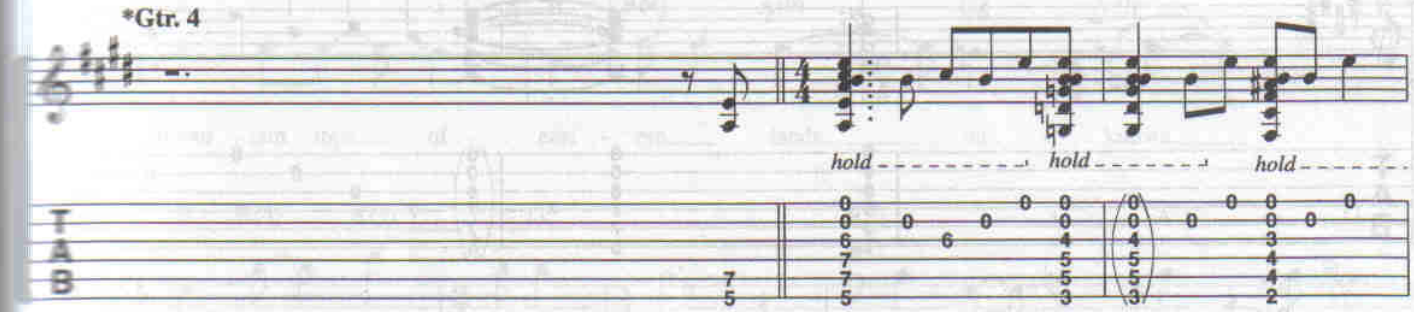

D6/9
B(4)
f
w/Rhy. Fig. 1 (Gtr. 3, 2 times)
A(9)
G6
end Rhy. Fig.1
E5
Gtr. 1
D6/9
B(4)
A(9)
G6
Gtr. 1
T
A
B





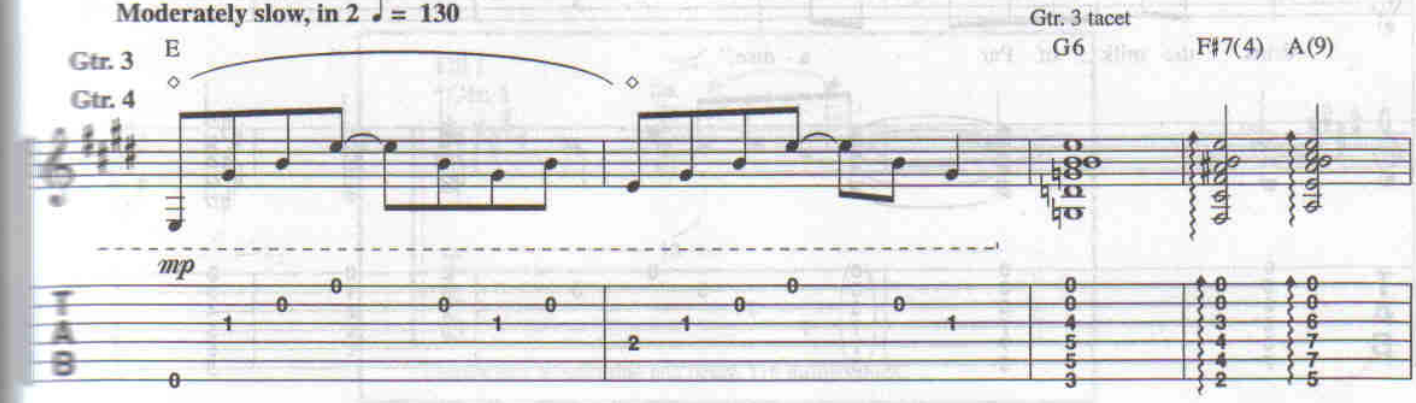
Gtr. 3 continued in slashes

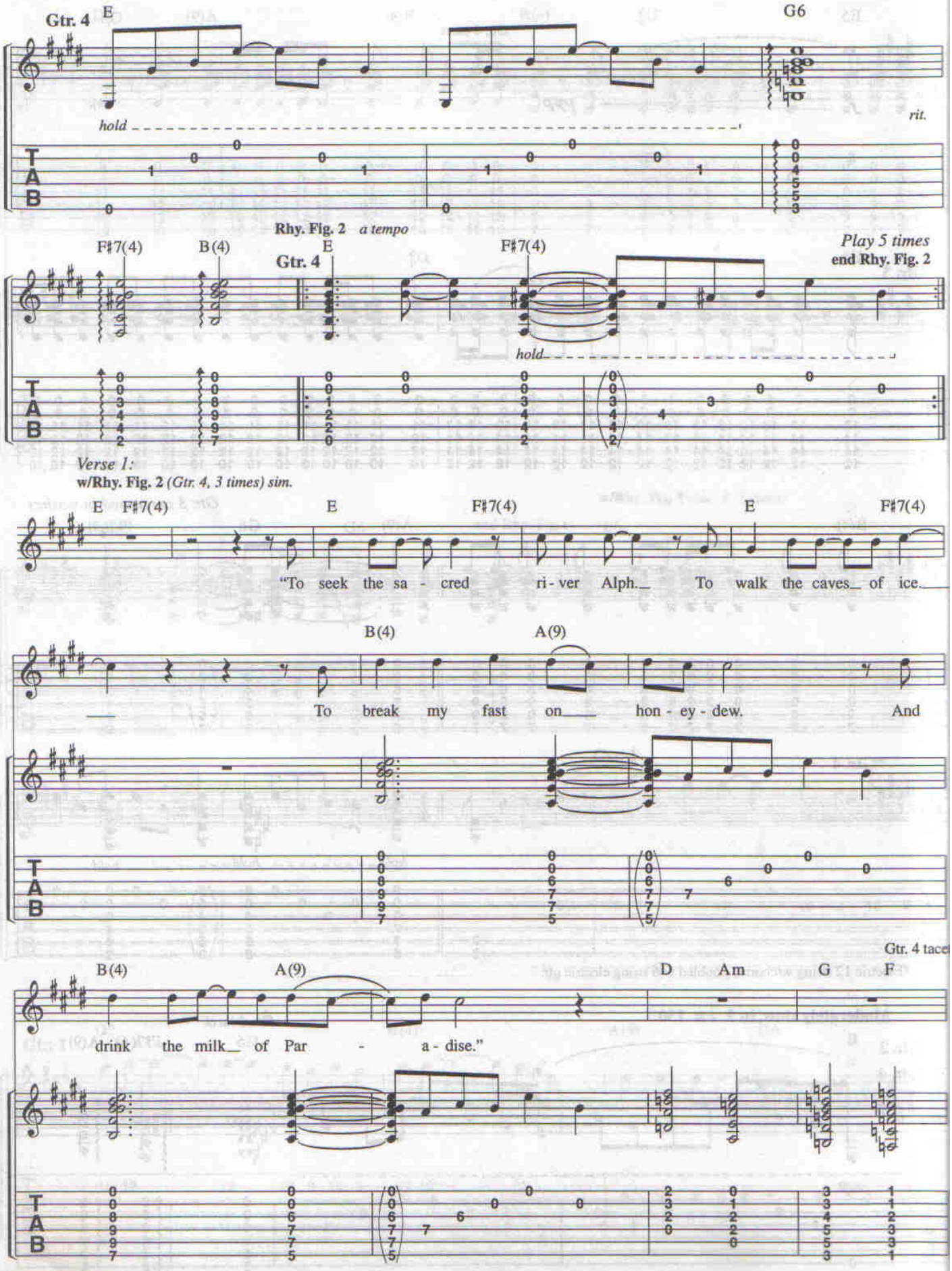




*Electric 12 string w/chorus, doubled w/6 string electric gtr.

Moderately slow, in 2 ♩ = 130




Gtr. 4
E
G6
hold
rit.
Rhy. Fig. 2 a tempo
F♯7(4)
B(4)
E
Gtr. 4
F♯7(4)
Play 5 times
end Rhy. Fig. 2
hold
Verse 1:
w/Rhy. Fig. 2 (Gtr. 4, 3 times) sim.
E F♯7(4) E F♯7(4) E F♯7(4)
"To seek the sa - cred ri - ver Alph. To walk the caves of ice.
B(4) A(9)
To break my fast on hon - ey - dew. And
Gtr. 4 tace
B(4) A(9) D Am G F
drink the milk of Par - a - dise."

Fast rock beat ♩ = 190

Gtr. 3

Verses 2 & 3:

Rhy. Fig. 3

E E G

1. I have heard the
2. *See additional lyrics*

A G E B(4) A(9) G^6_9 A(9)

whis - pered tales of im - mor - tal - i - ty, the

E B(4) A(9) G^6_9 E G

deep - est mys - ter - y. From an an - cient book

A G E

w/Fill 1 *(Gtr. 2) 2nd time only*

E G

w/Rhy. Fig. 3 *(Gtr. 3)*

end Rhy. Fig. 3

I took a clue. I scaled the fro - zen

A G E B(4) A(9) G^6_9 A(9)

moun - tain tops of east - ern lands un - known.

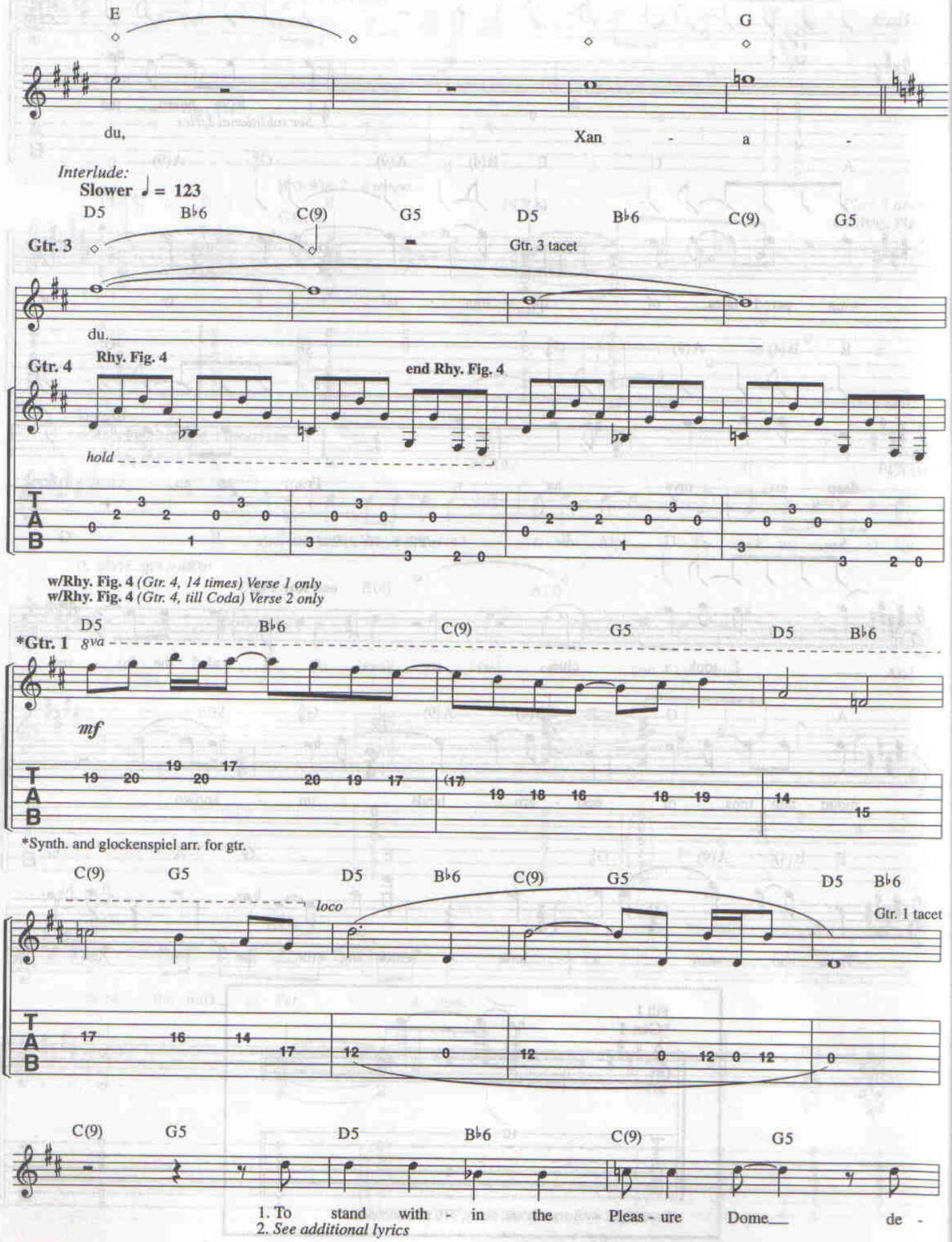
E B(4) A(9) G^6_9 E G A G

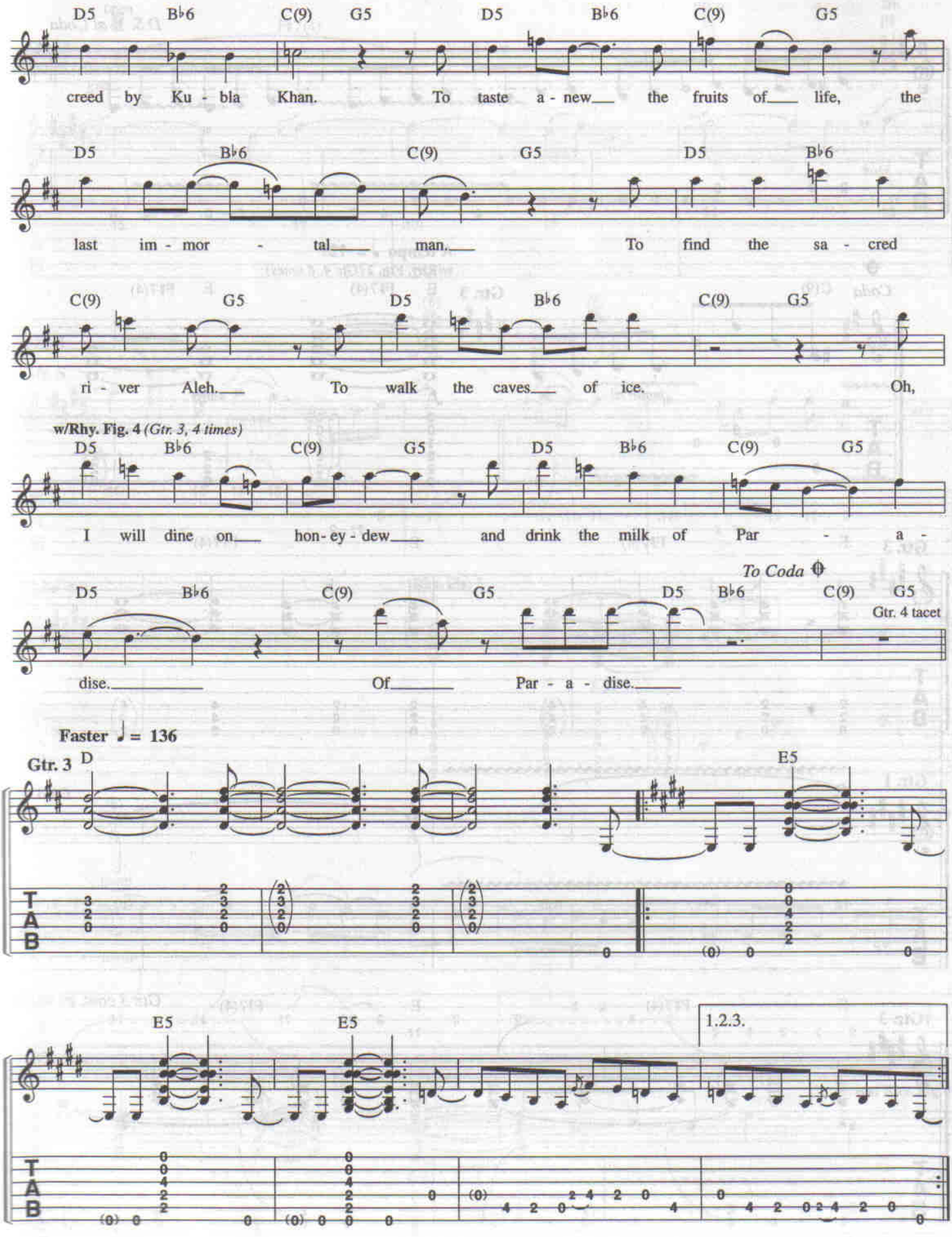
Time and man a - lone search - ing for the lost Xan - a -

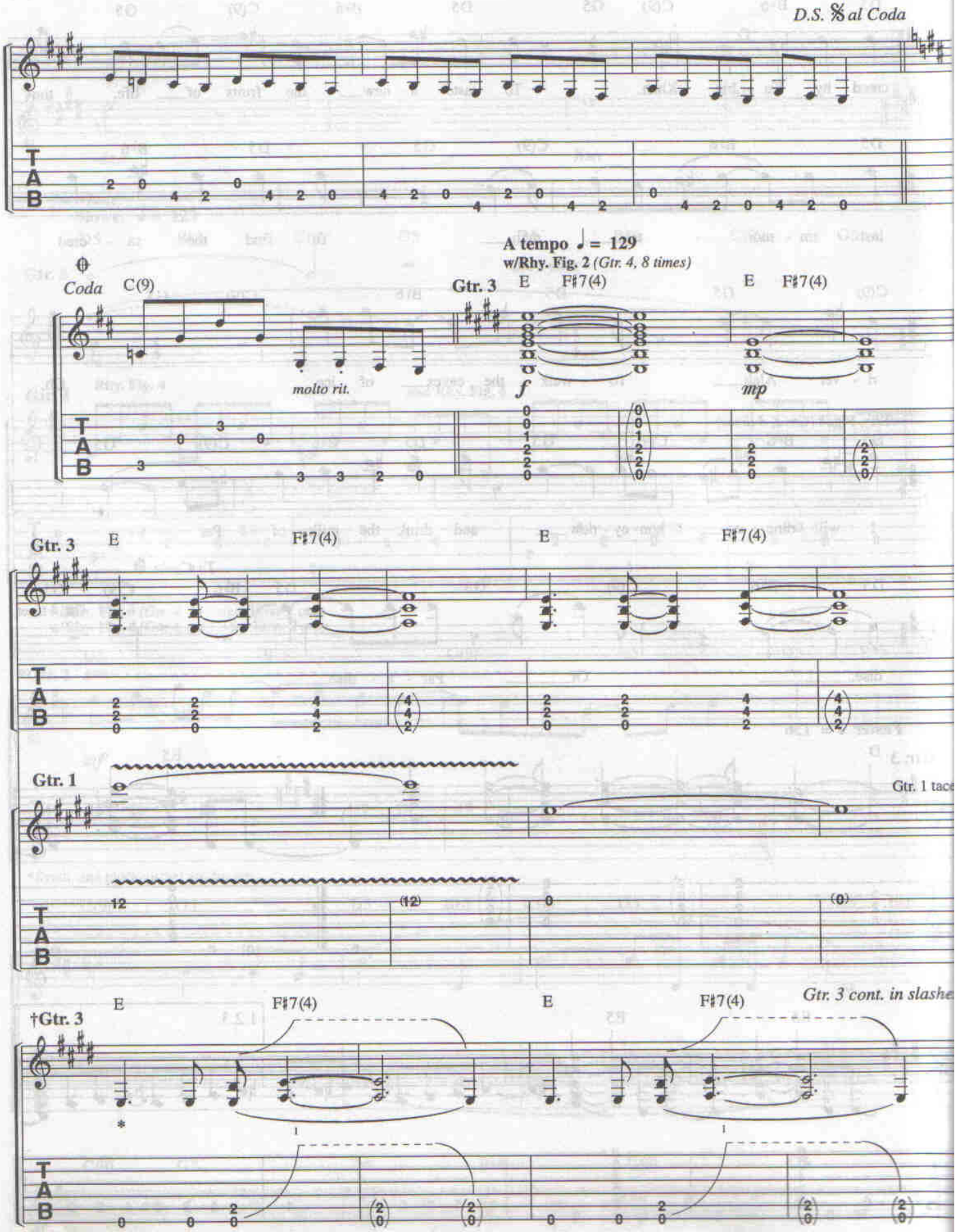
Fill 1
***Gtr. 1**

13

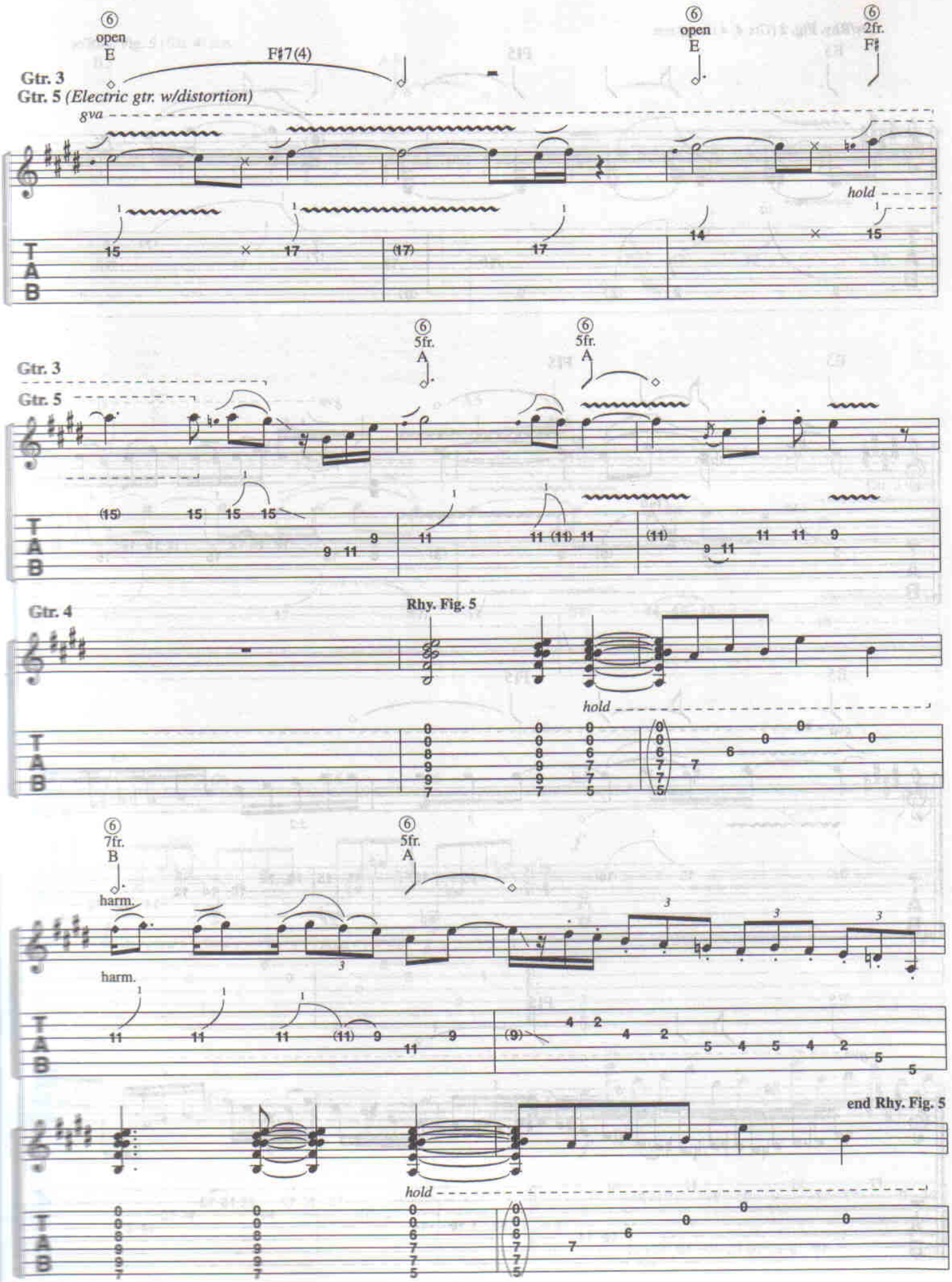
Electric gtr. w/distortion and delay, 316 milliseconds.


E
G
du,
Xan - a -
Interlude:
Slower ♩ = 123
D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
Gtr. 3
Gtr. 3 tacet
du.
Gtr. 4
Rhy. Fig. 4
end Rhy. Fig. 4
hold
T A B
w/Rhy. Fig. 4 (Gtr. 4, 14 times) Verse 1 only
w/Rhy. Fig. 4 (Gtr. 4, till Coda) Verse 2 only
D5 B♭6 C(9) G5 D5 B♭6
*Gtr. 1
8va
mf
T A B
*Synth. and glockenspiel arr. for gtr.
C(9) G5 D5 B♭6 C(9) G5 D5 B♭6
loco
Gtr. 1 tacet
T A B
C(9) G5 D5 B♭6 C(9) G5
1. To stand with - in the Pleas - ure Dome de -
2. See additional lyrics

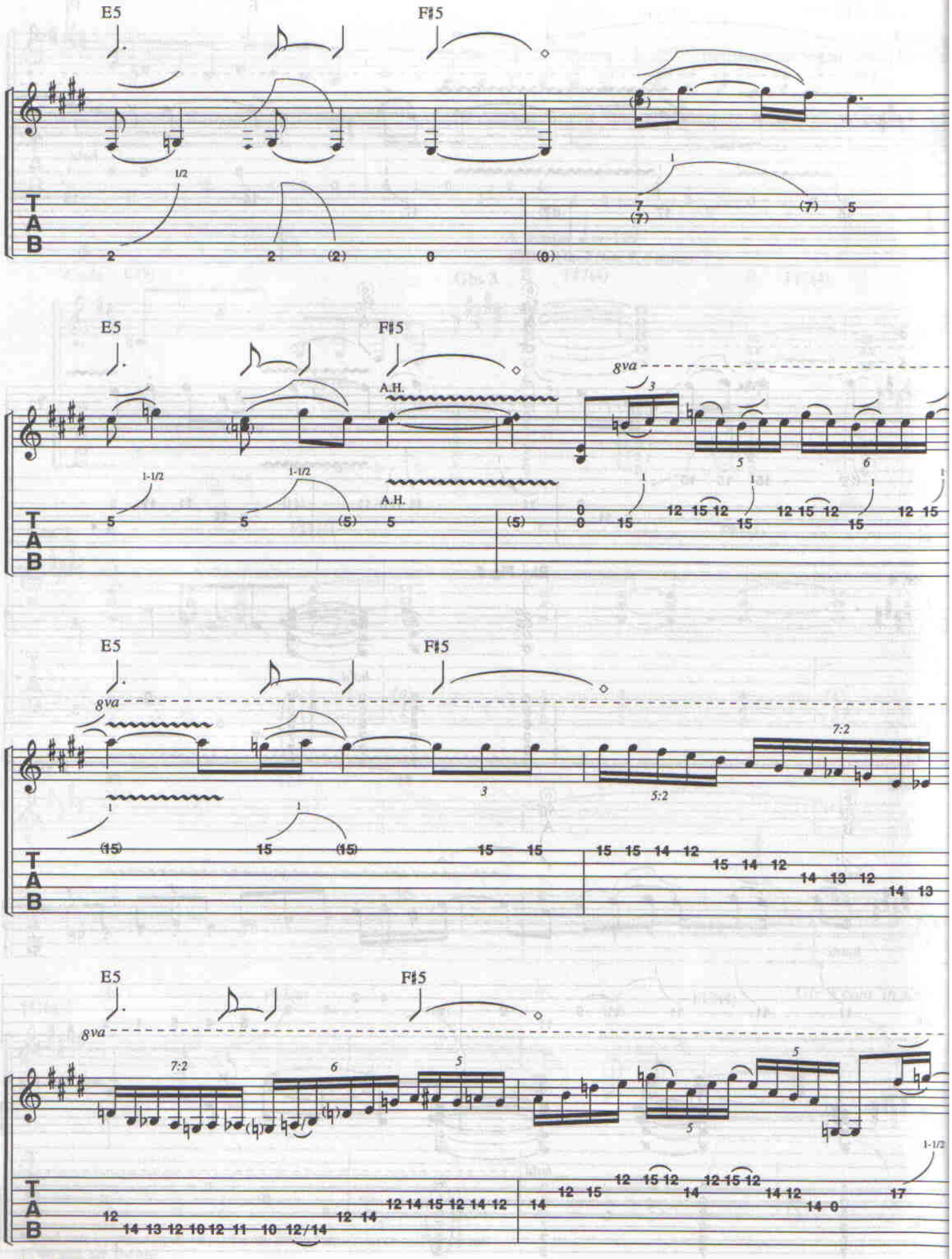

D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
creed by Ku - bla Khan. To taste a - new the fruits of life, the
D5 B♭6 C(9) G5 D5 B♭6
last im - mor - tal man. To find the sa - cred
C(9) G5 D5 B♭6 C(9) G5
ri - ver Aleh. To walk the caves of ice. Oh,
w/Rhy. Fig. 4 (Gtr. 3, 4 times)
D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
I will dine on hon - ey - dew and drink the milk of Par - a -
To Coda
D5 B♭6 C(9) G5 D5 B♭6 C(9) G5
Gtr. 4 tacet
dise. Of Par - a - dise.
Faster ♩ = 136
Gtr. 3
D
E5
E5
E5
1.2.3.
T
A
B

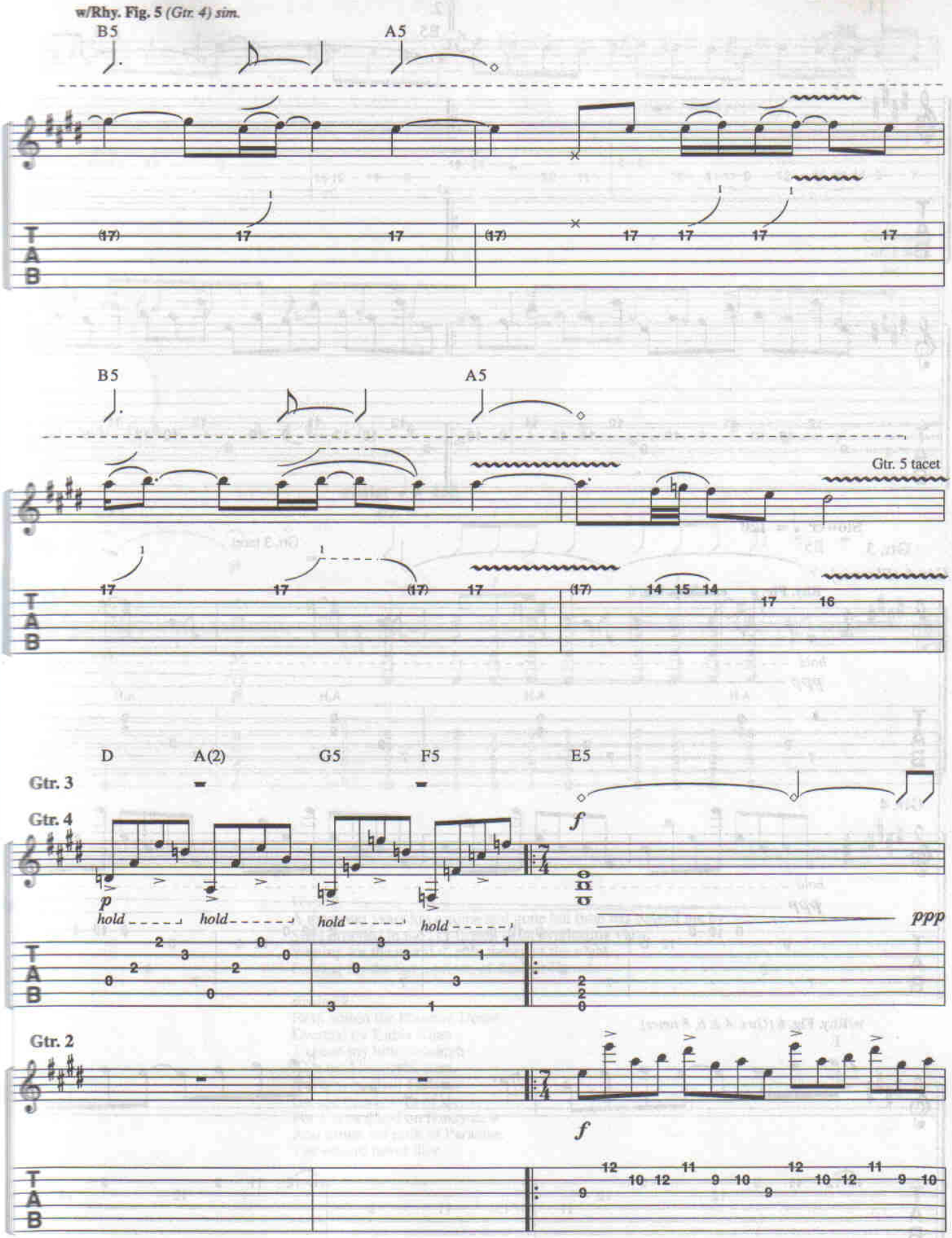


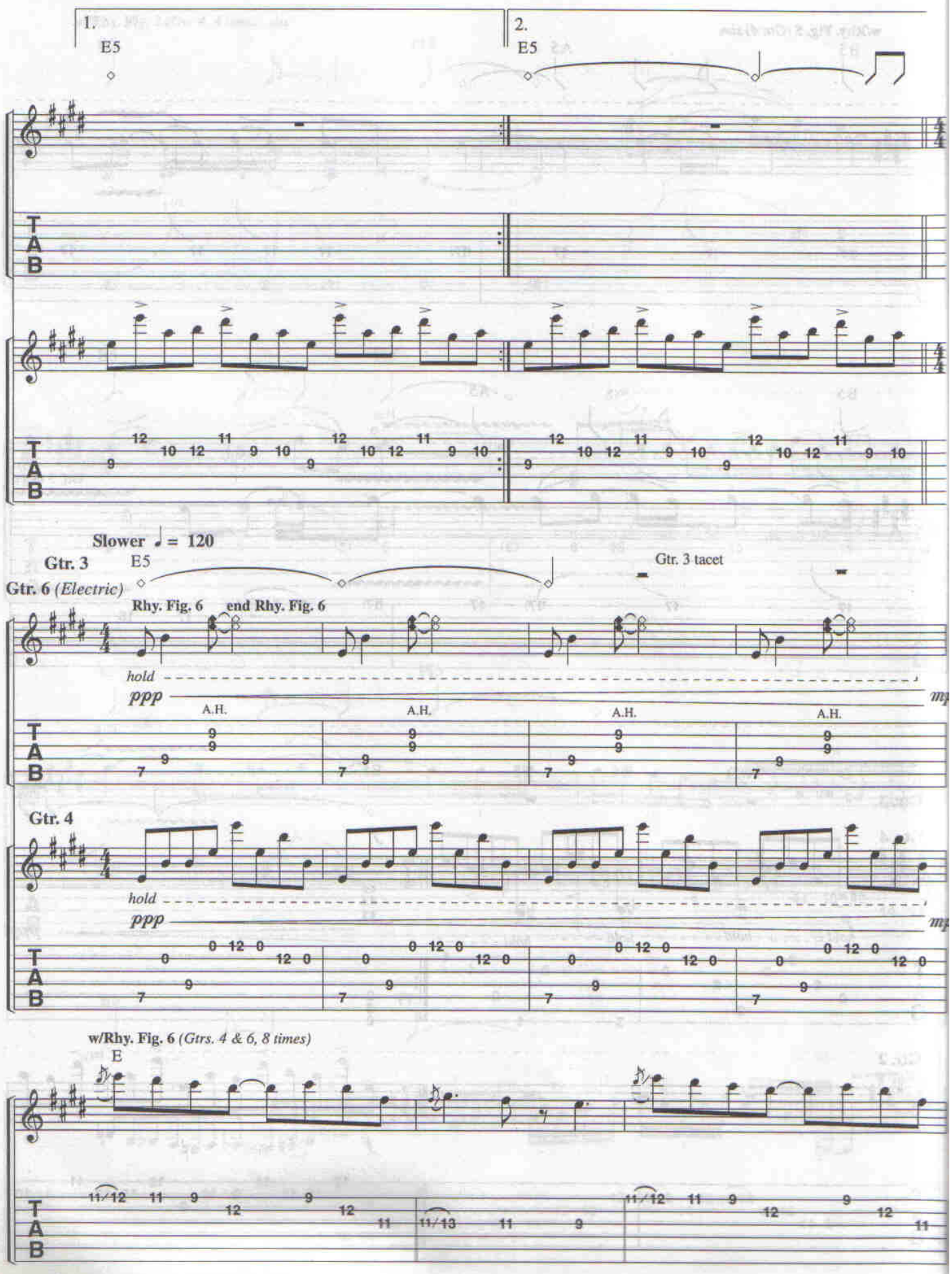
*Bend note by pressing down on the 6th string behind nut or pull up on bar.
†Two gtrs. arr. for one.

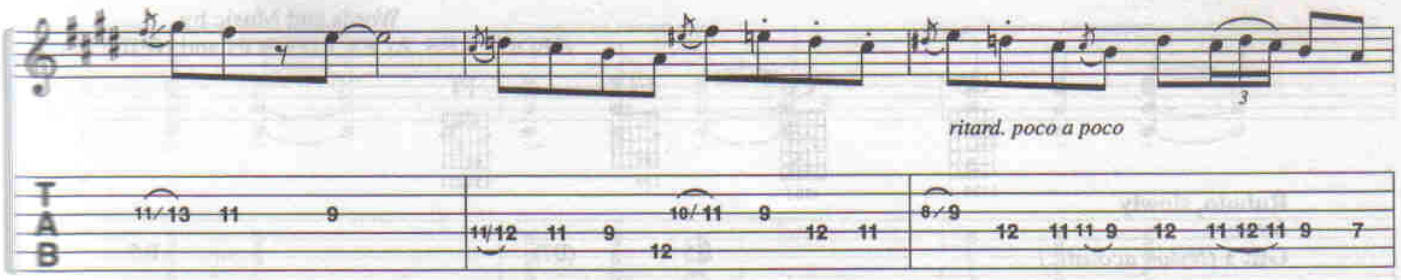

⑥ open E
F♯7(4)
⑥ open E
⑥ 2fr. F♯
Gtr. 3
Gtr. 5 (Electric gtr. w/distortion)
8va
hold
⑥ 5fr. A
⑥ 5fr. A
Gtr. 3
Gtr. 5
Gtr. 4
Rhy. Fig. 5
hold
⑥ 7fr. B
harm.
⑥ 5fr. A
harm.
end Rhy. Fig. 5
hold
T
A
B

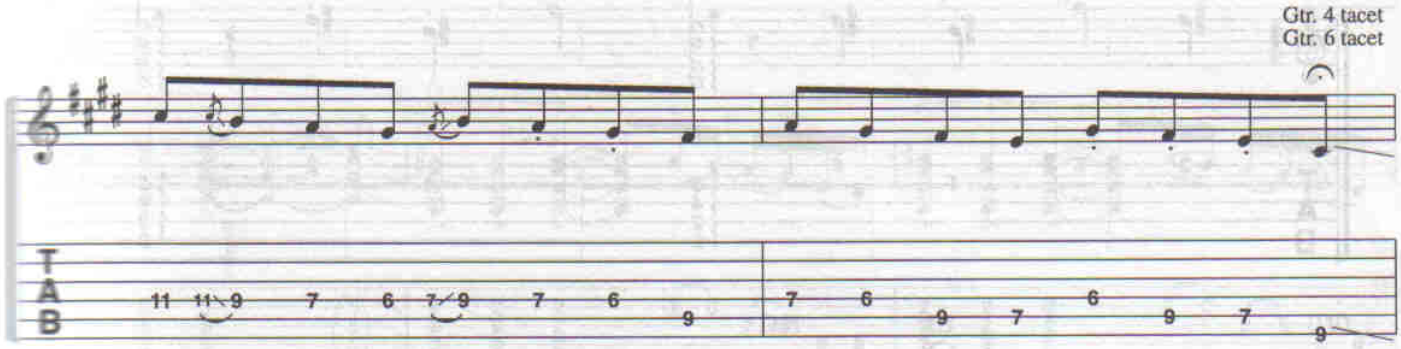
w/Rhy. Fig. 2 *(Gtr. 4, 4 times) sim.*

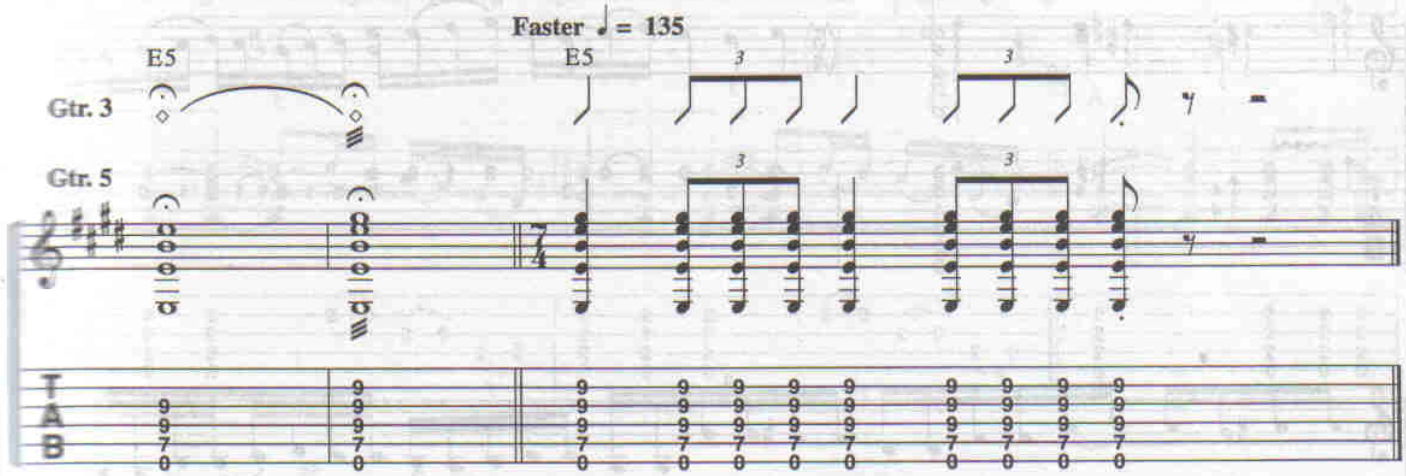



w/Rhy. Fig. 5 (Gtr. 4) sim.
B5
A5
B5
A5
Gtr. 5 tacet
D
A(2)
G5
F5
E5
Gtr. 3
Gtr. 4
Gtr. 2
hold
hold
hold
hold
p
f
ppp
f
T
A
B


1.
E5
2.
E5
Slower ♩ = 120
Gtr. 3
E5
Gtr. 3 tacet
Gtr. 6 (Electric)
Rhy. Fig. 6
end Rhy. Fig. 6
hold
ppp
mp
A.H.
A.H.
A.H.
A.H.
Gtr. 4
hold
ppp
mp
w/Rhy. Fig. 6 (Gtrs. 4 & 6, 8 times)
E
T
A
B





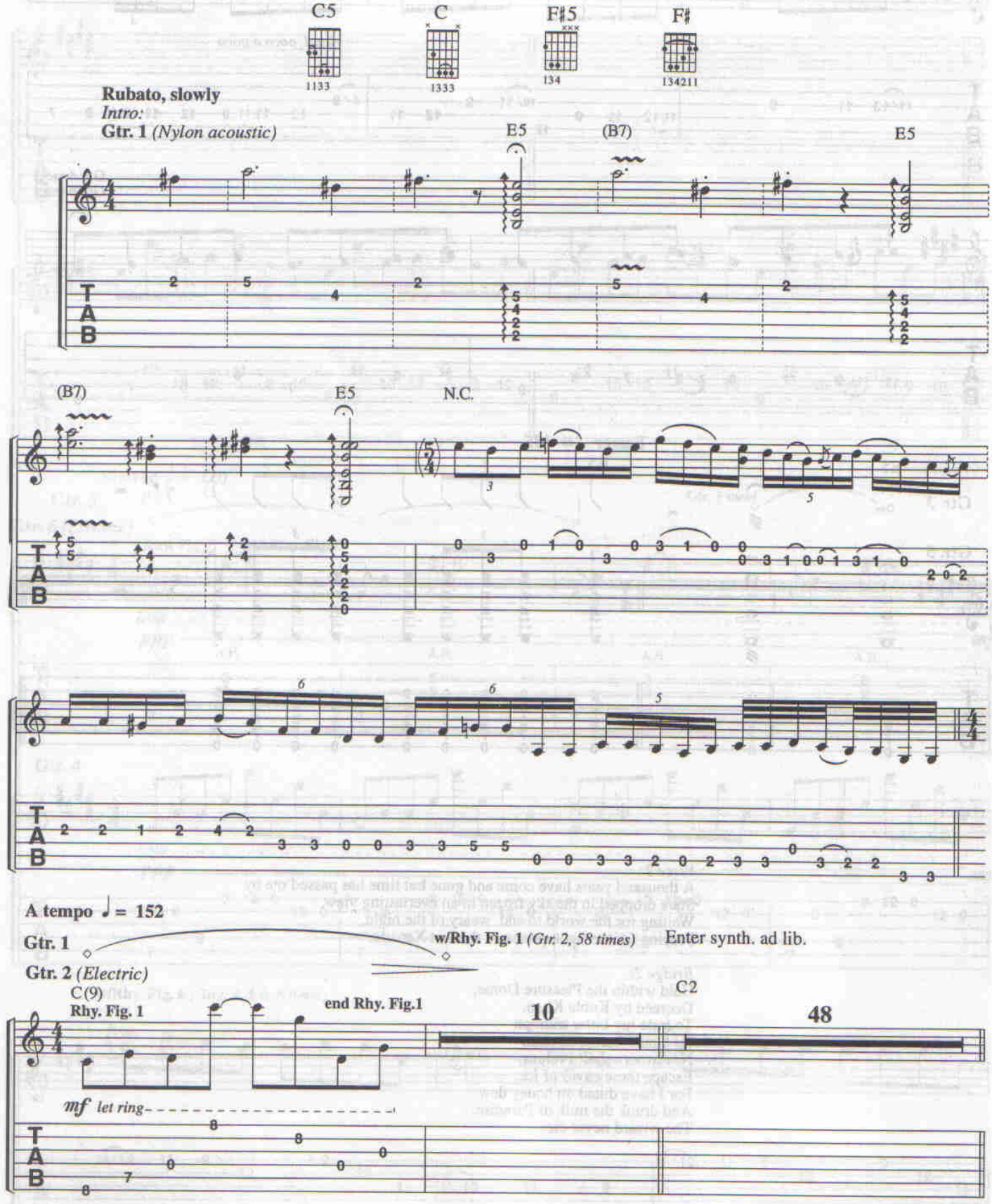


Verse 2:
A thousand years have come and gone but time has passed me by.
Stars dropped in the sky frozen in an everlasting view,
Waiting for the world to end, weary of the night,
Praying for the light, prison of the lost Xanadu.

Bridge 2:
Held within the Pleasure Dome,
Decreed by Kubla Khan.
To taste my bitter triumph
As a mad immortal man.
Nevermore shall I return,
Escape these caves of ice.
For I have dined on honey dew
And drunk the milk of Paradise.
The wizard never dies.

LA VILLA STRANGIATO

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART



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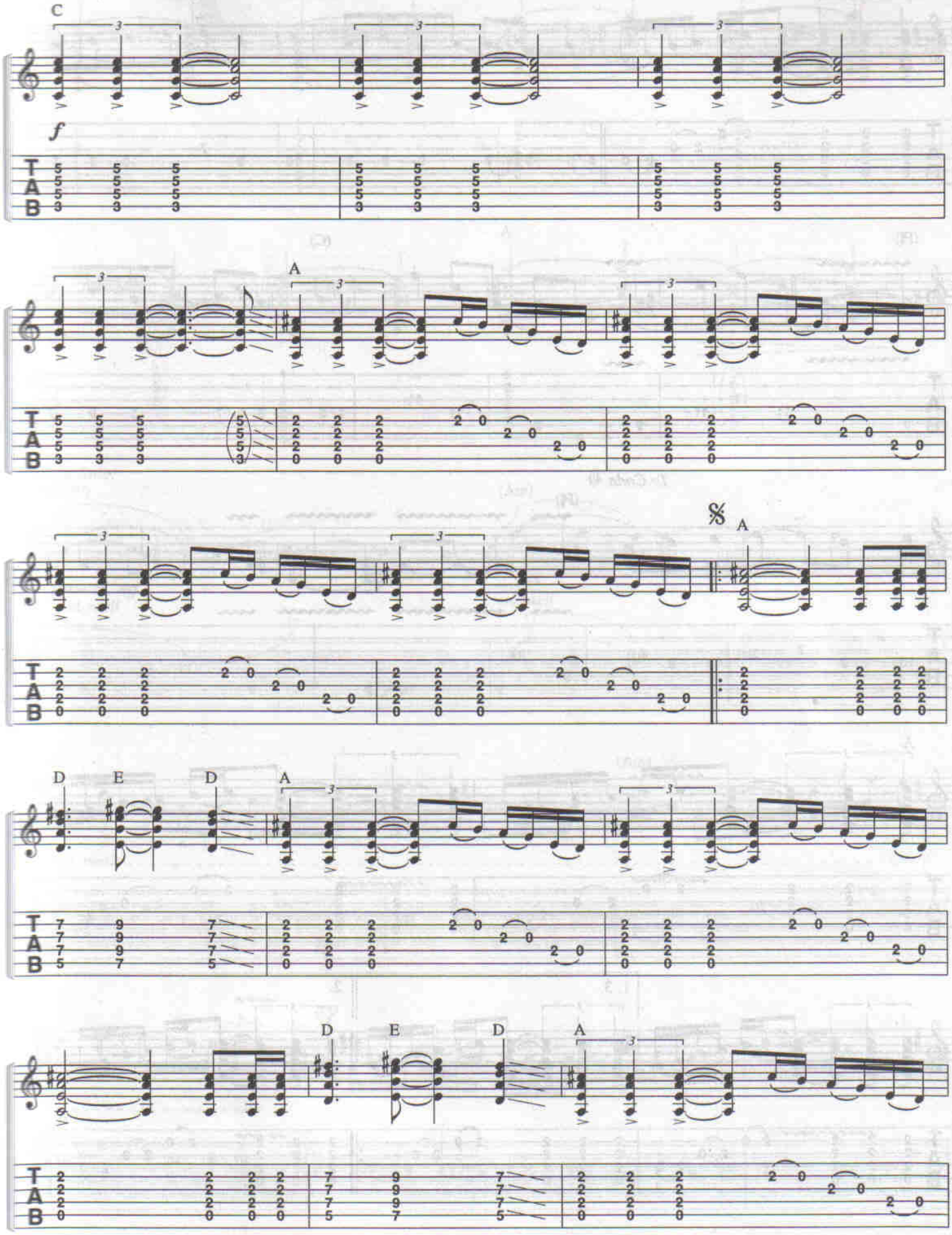
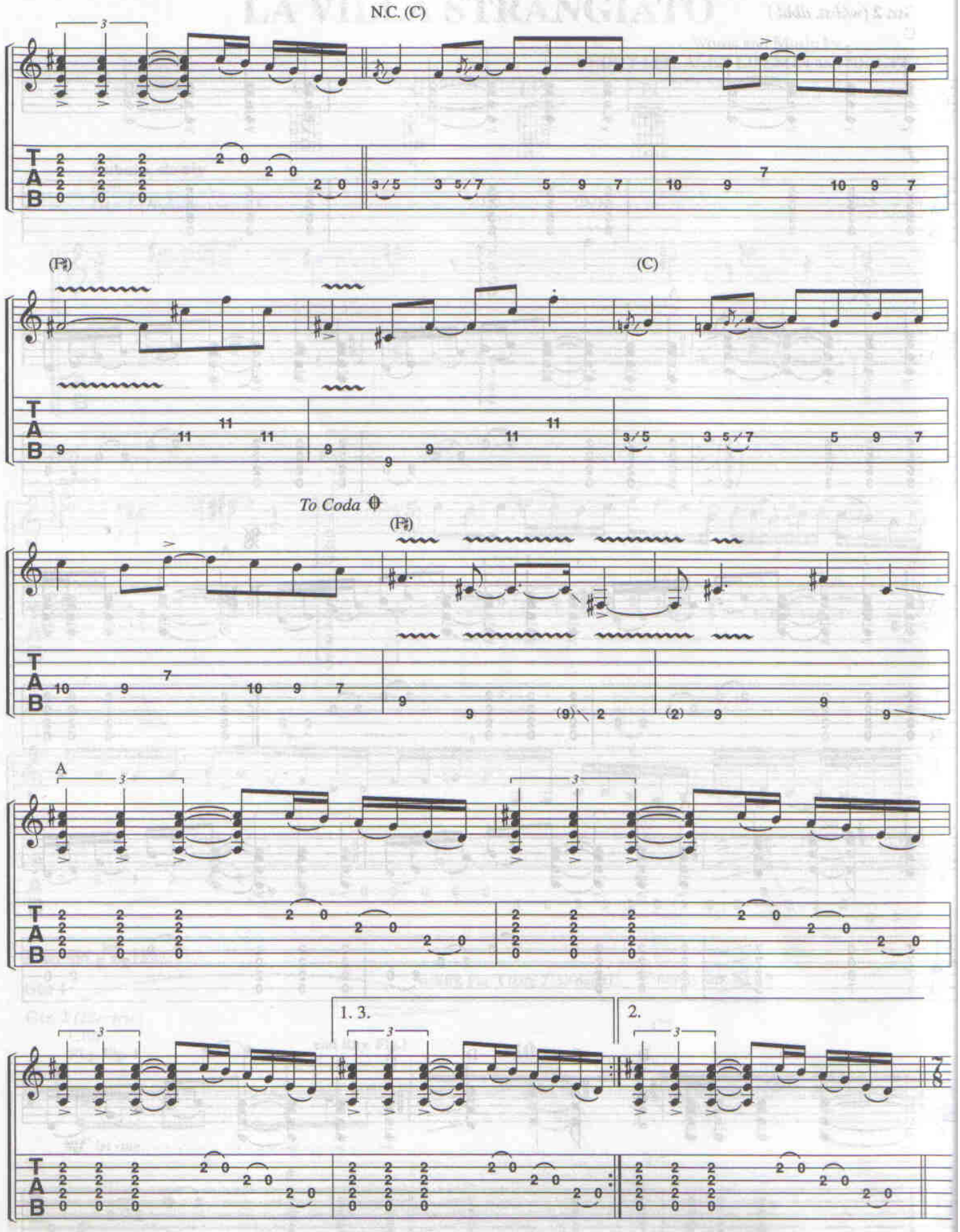
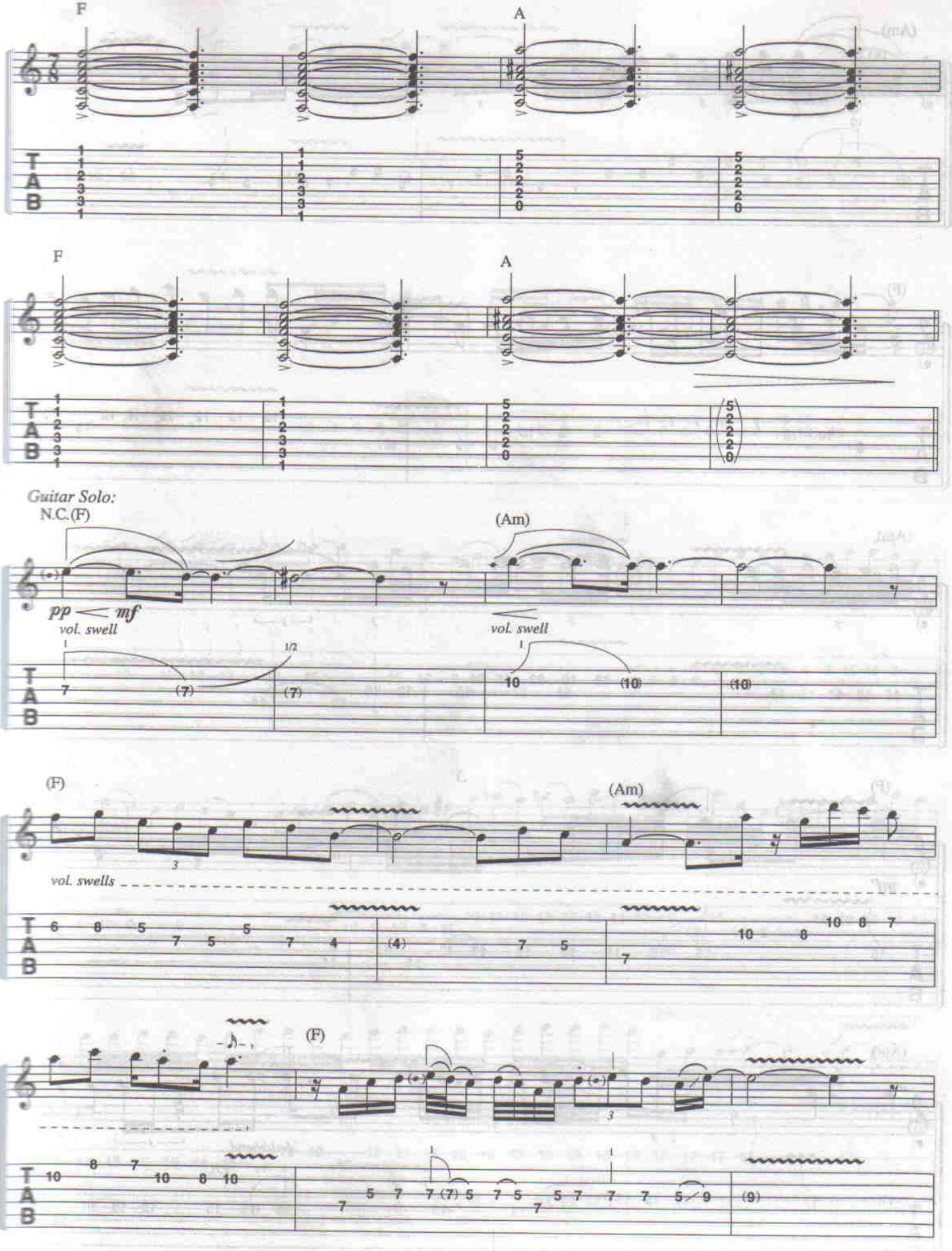
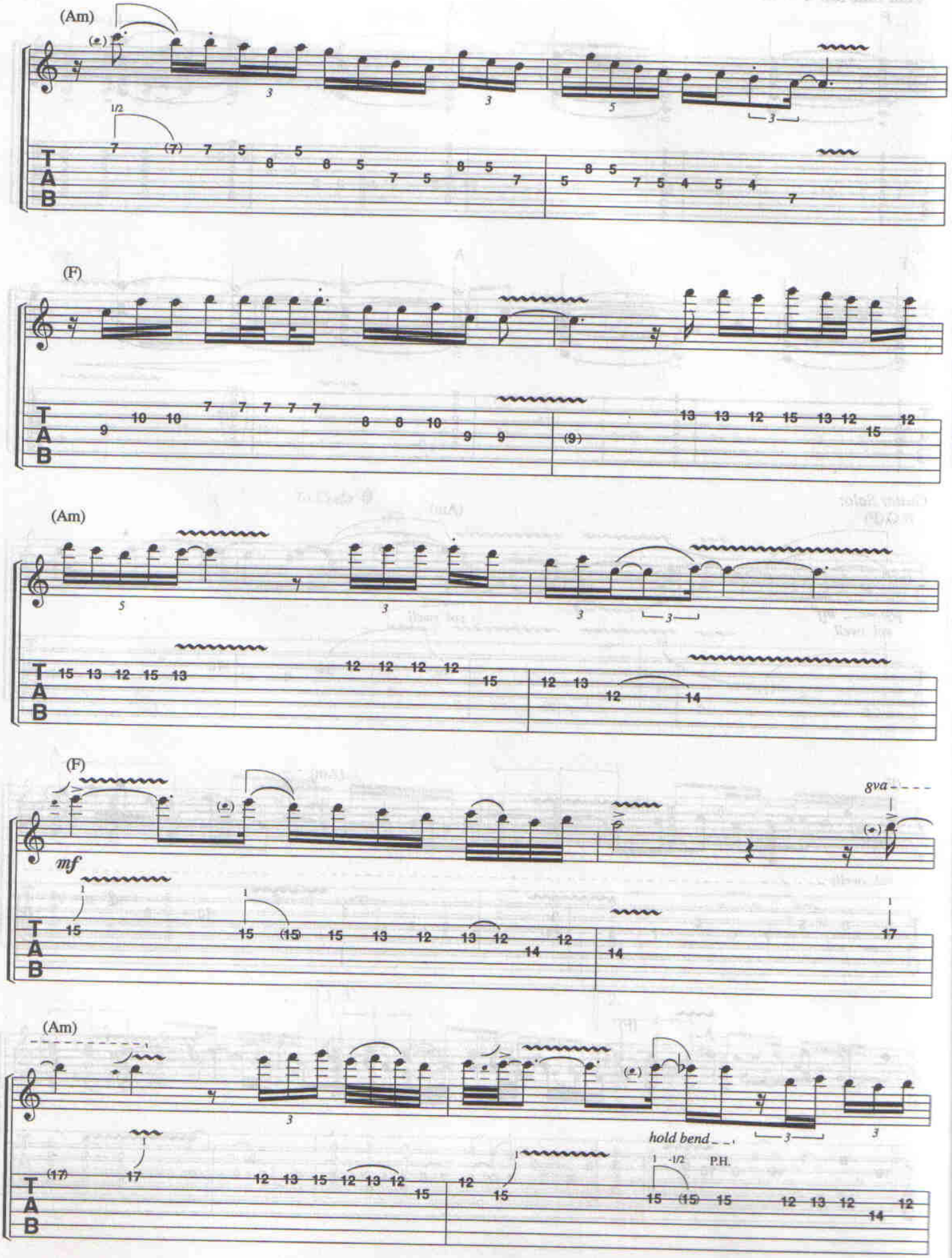
Gtr. 2 *(w/dist. dbld.)*

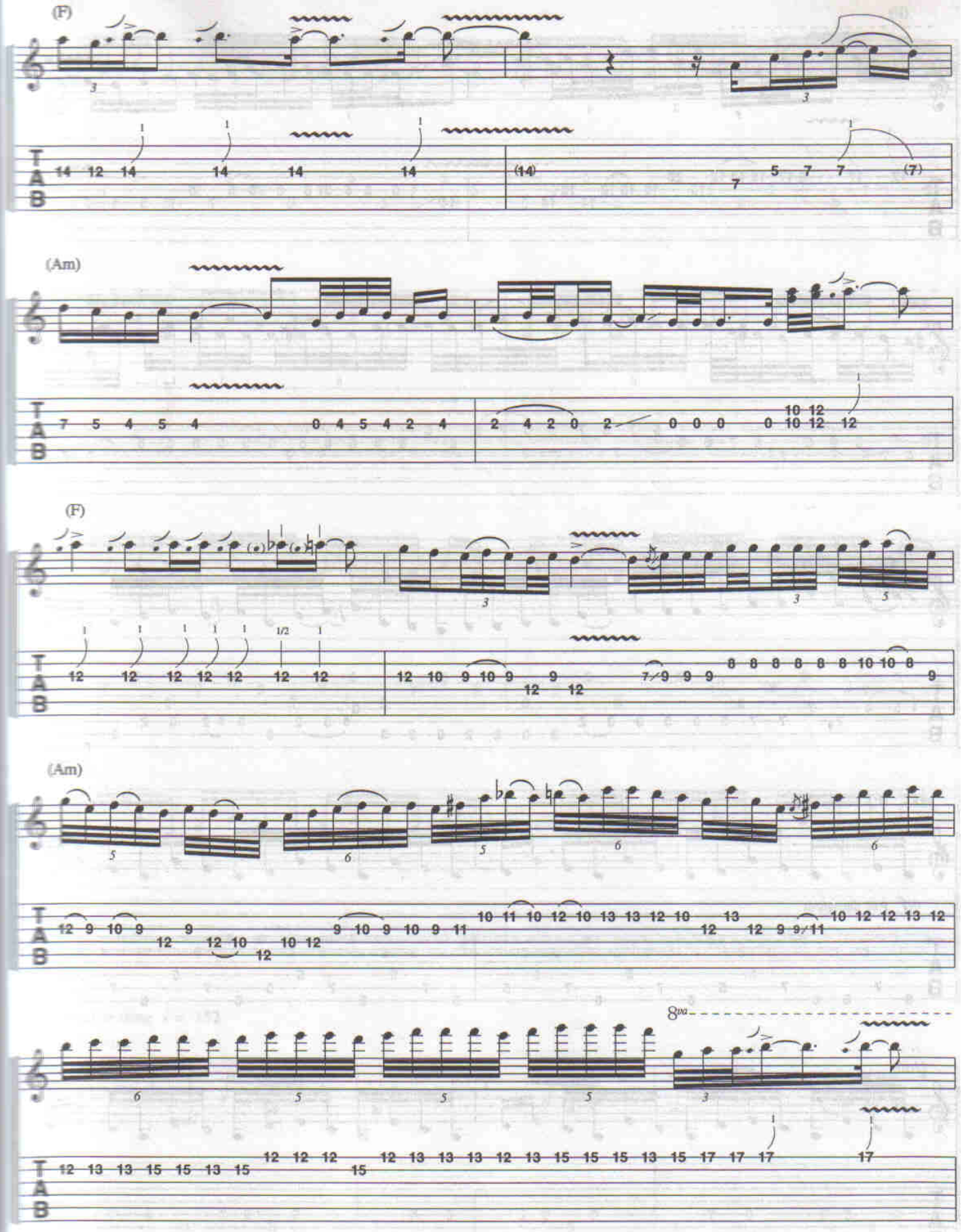


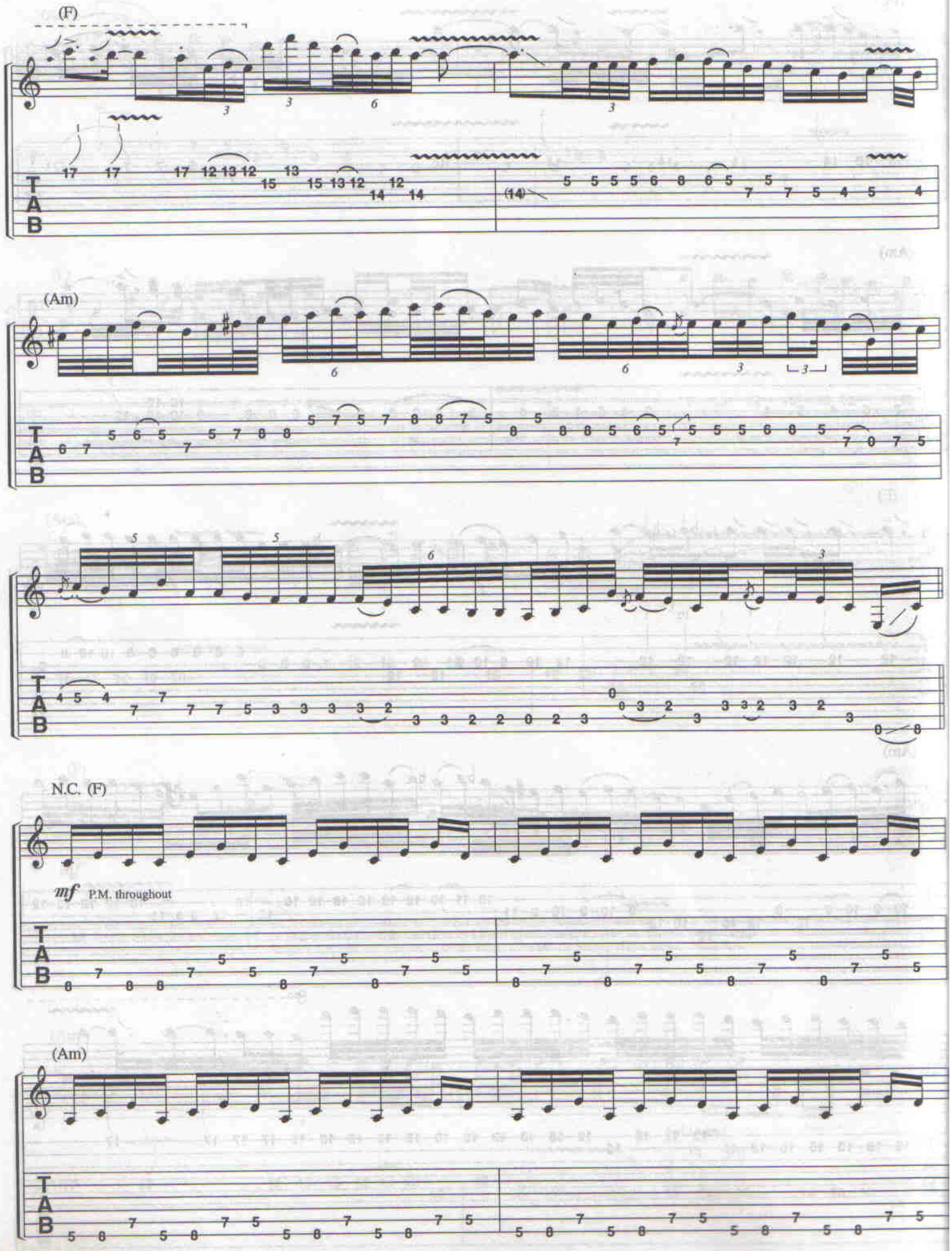

N.C. (C)
(P♯)
(C)
To Coda
(P♯)
A
1. 3.
2.

Half time feel ♩ = 72

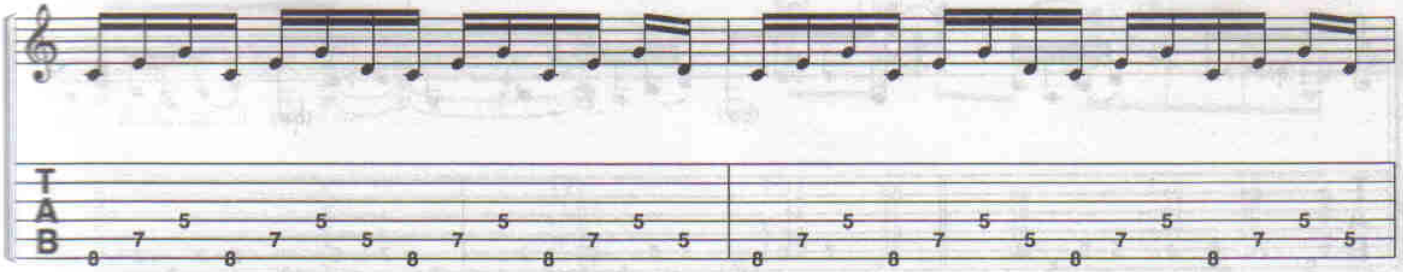



(Am)
(F)
(Am)
(F)
mf
8va
(Am)
hold bend
P.H.
T
A
B

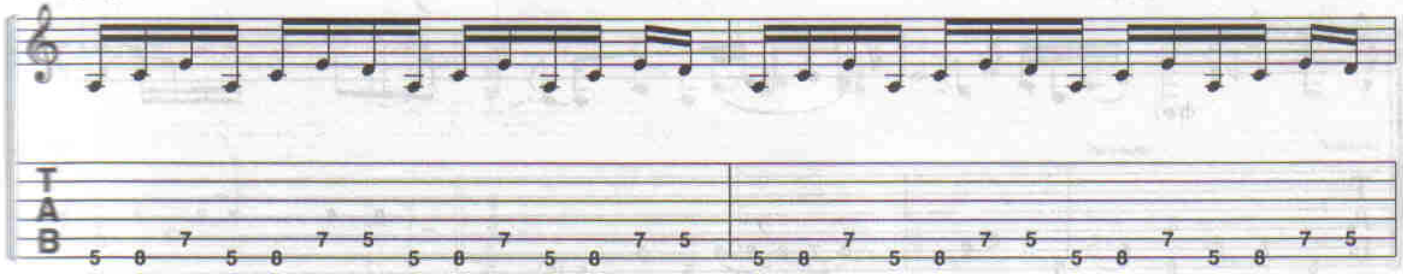

(F)
(Am)
(F)
(Am)
8va


(F)
(Am)
N.C. (F)
mf P.M. throughout
(Am)

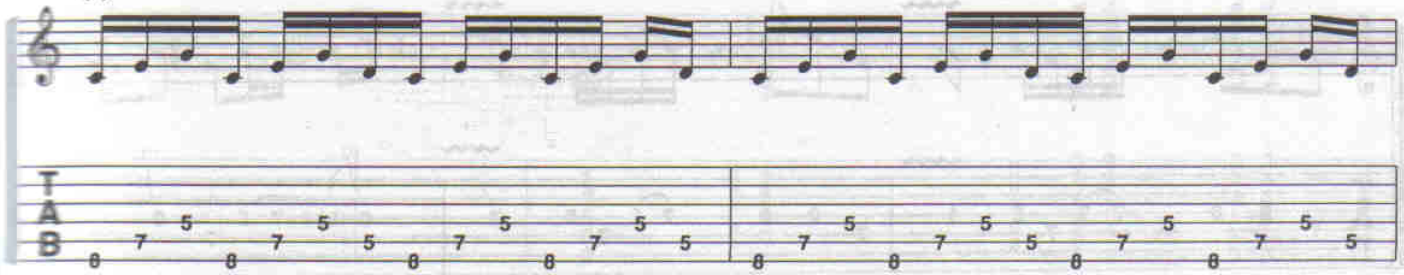
(F)



(Am)

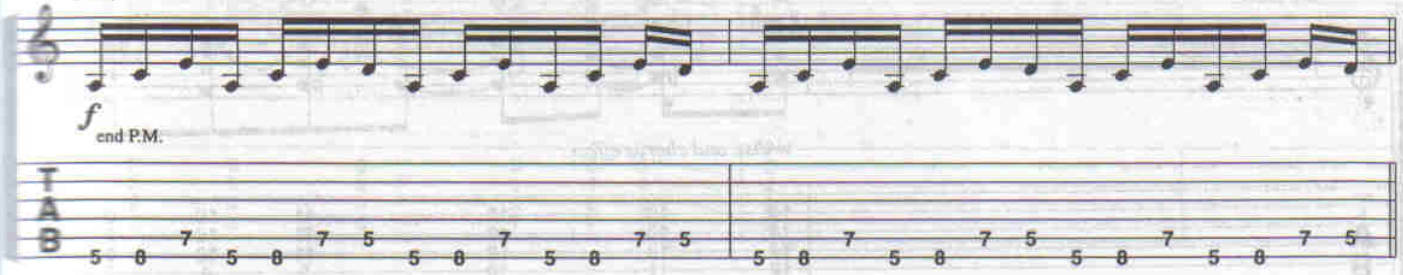


(F)



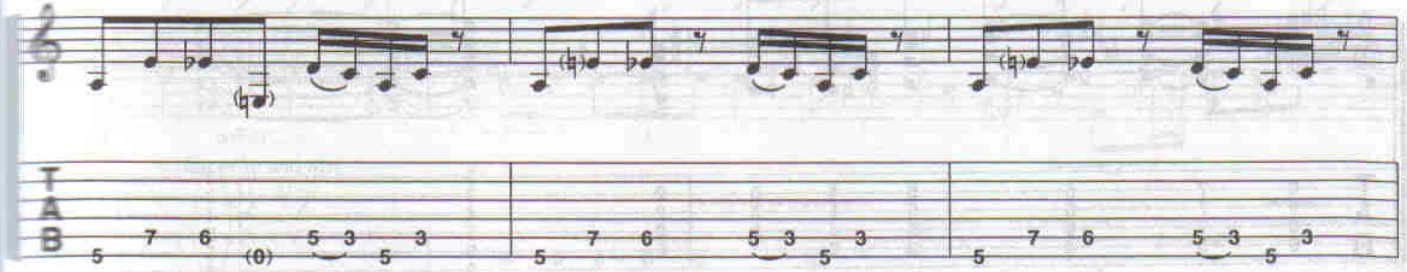
(Am)

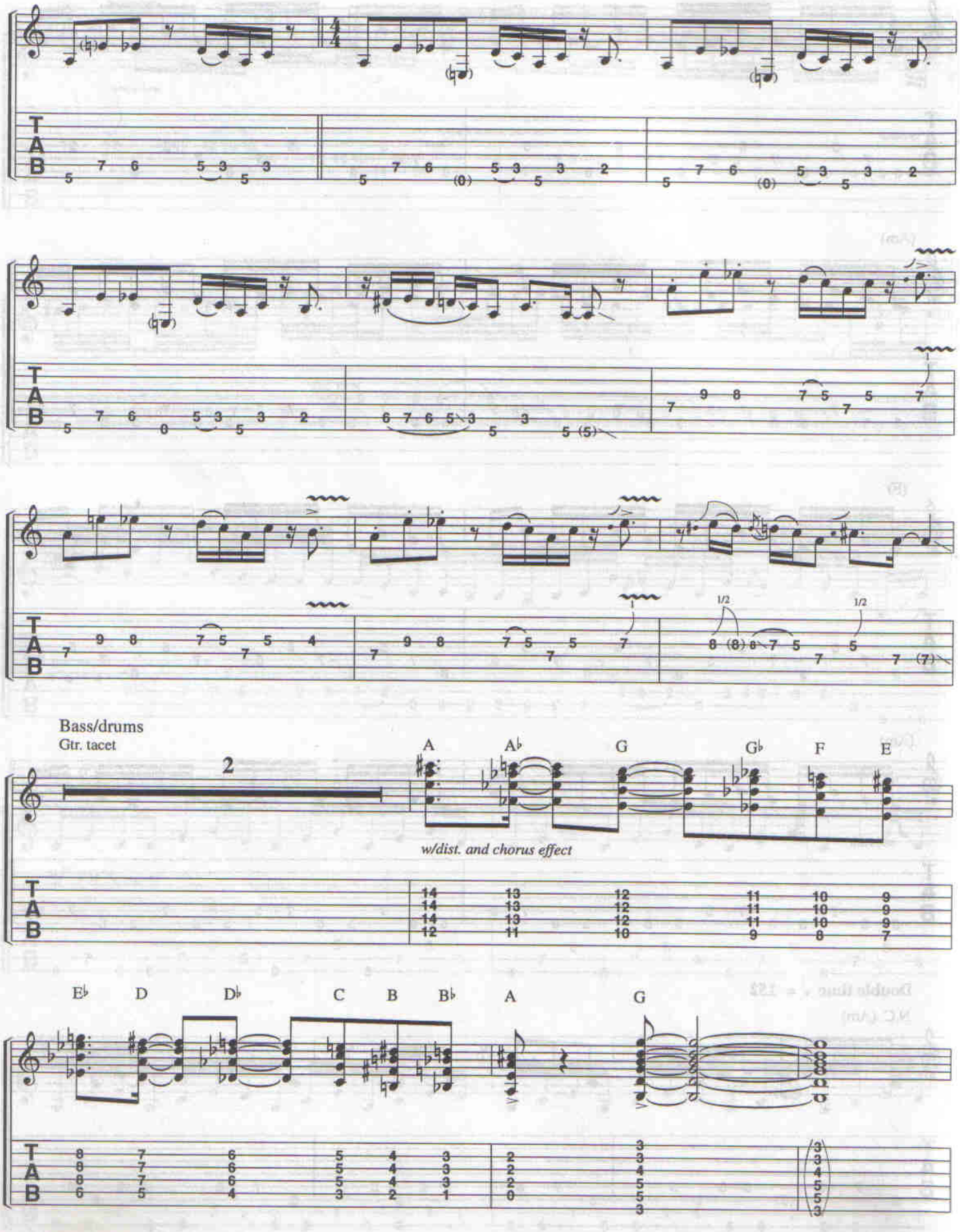
f
end P.M.

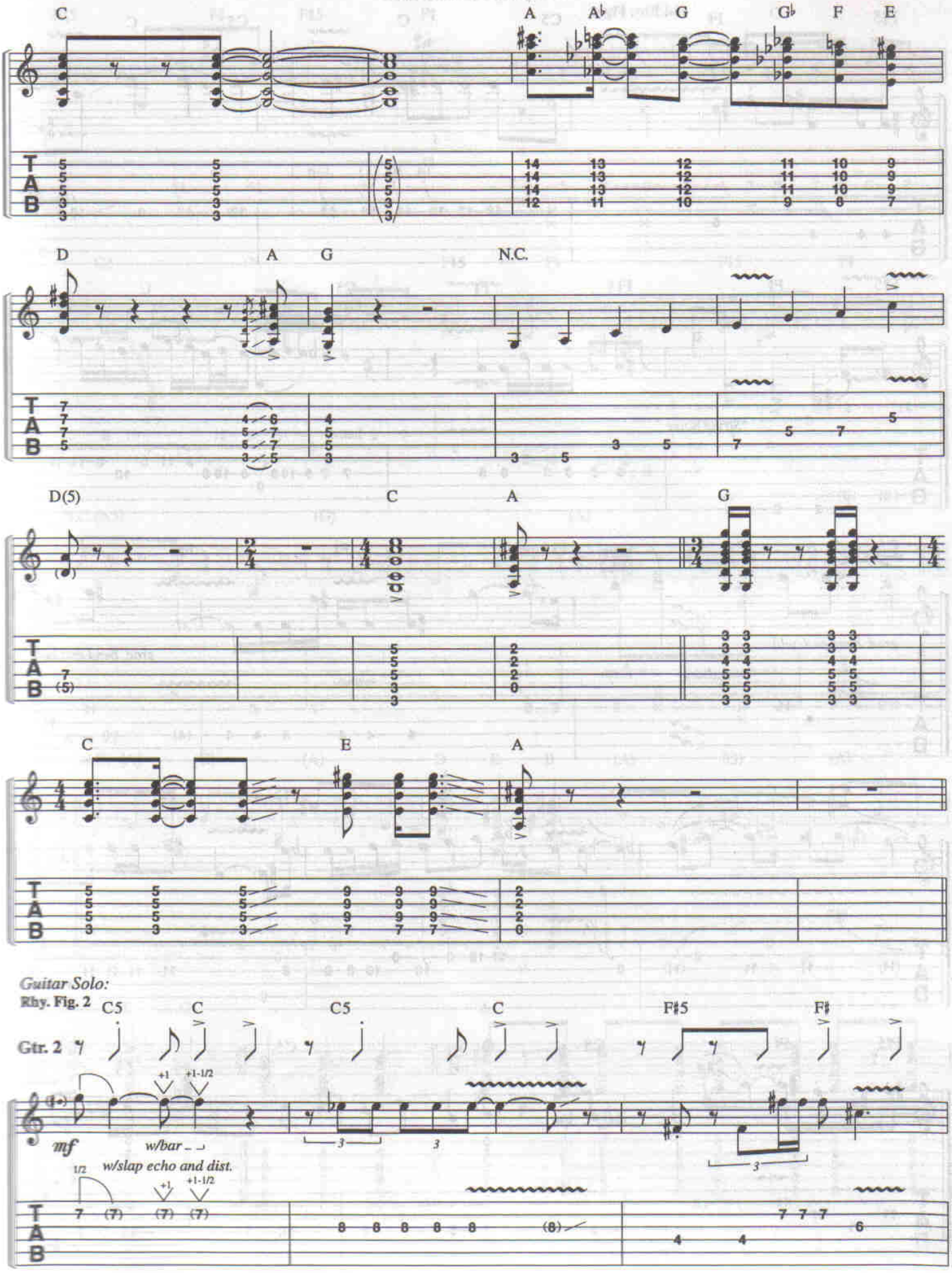


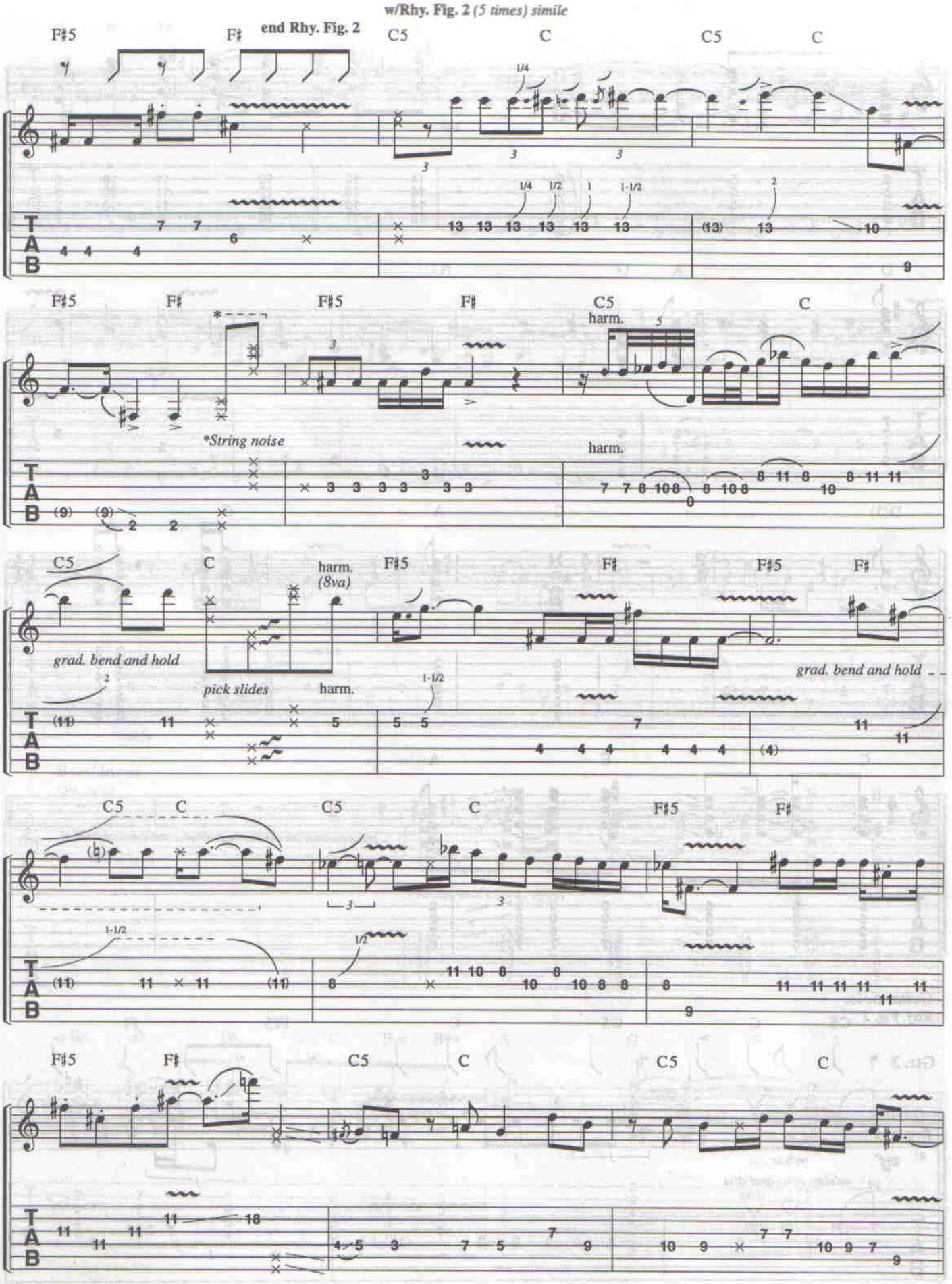
Double time ♩ = 152

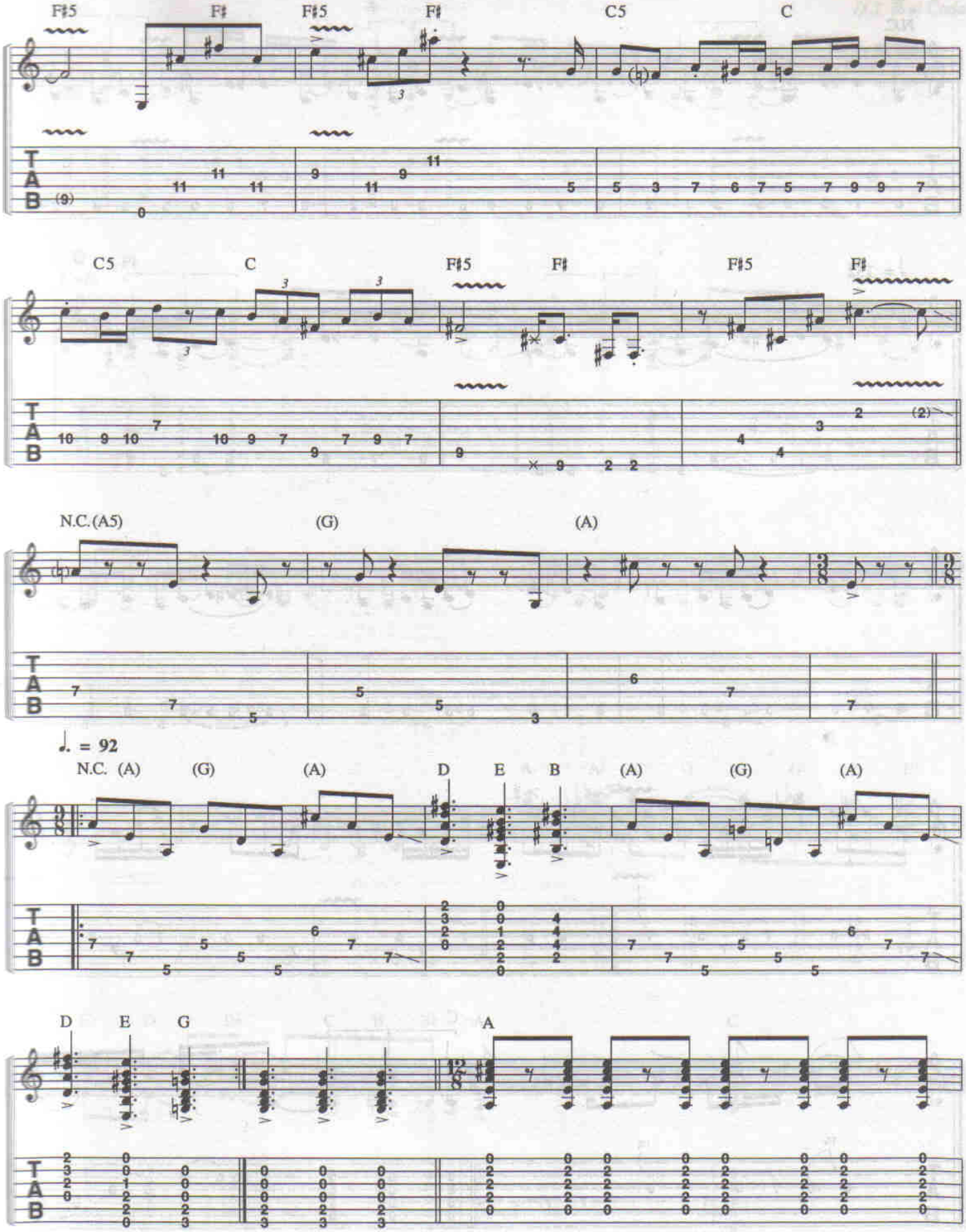
N.C. (Am)

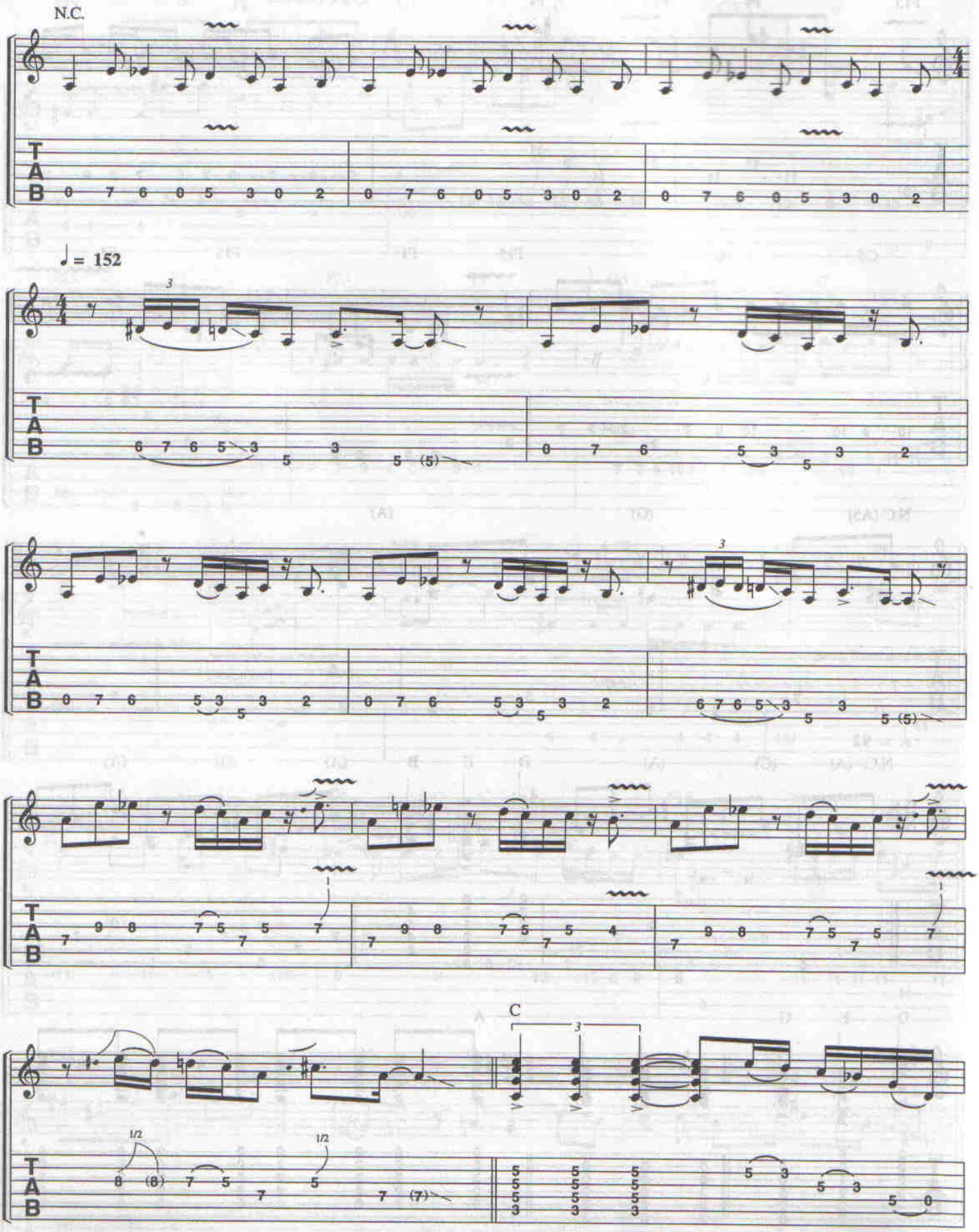


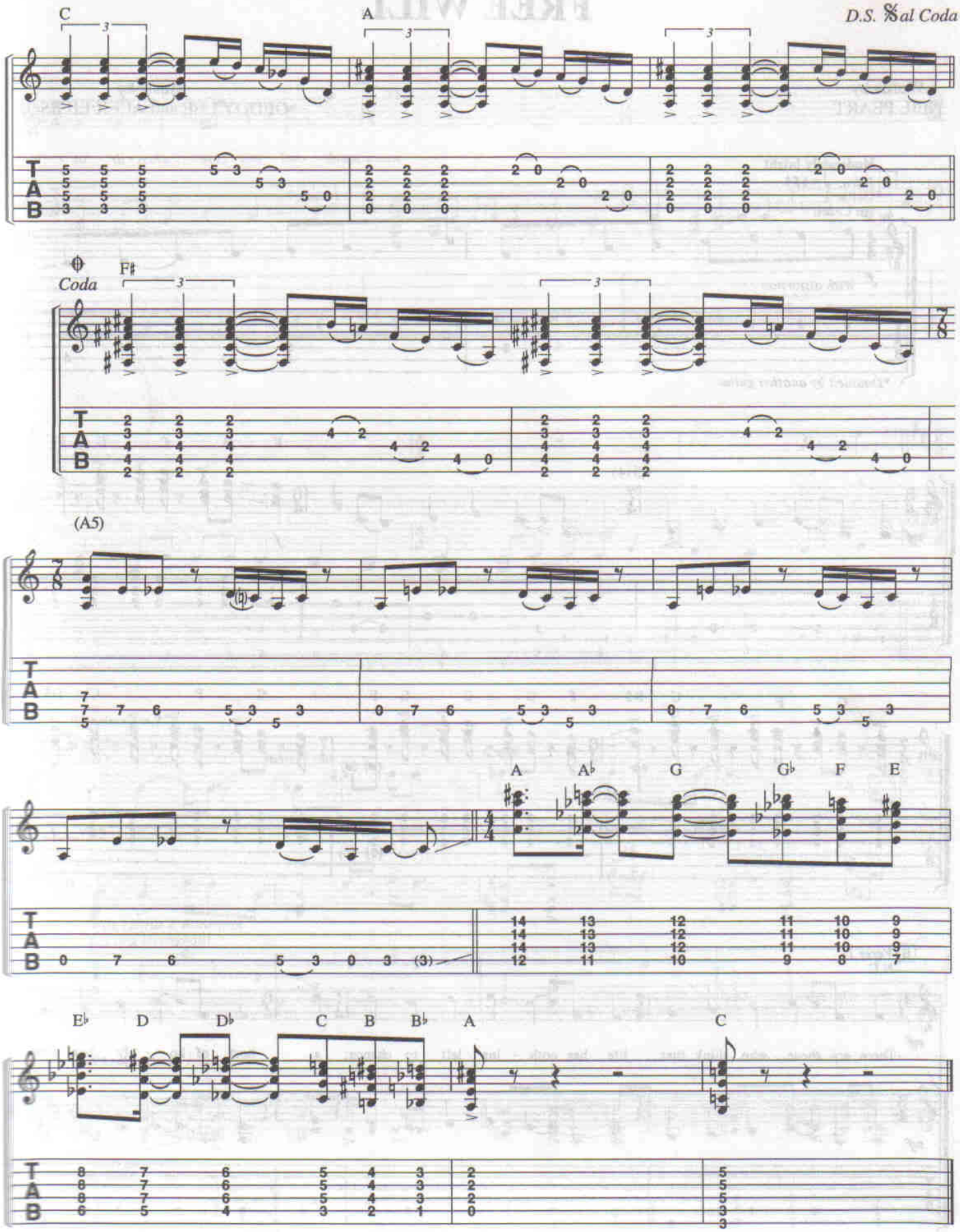

Bass/drums
Gtr. tacet
2
A
A♭
G
G♭
F
E
w/dist. and chorus effect
E♭
D
D♭
C
B
B♭
A
G


C
A
A♭
G
G♭
F
E
D
A
G
N.C.
D(5)
C
A
G
C
E
A
Guitar Solo:
Rhy. Fig. 2
C5
C
C5
C
F♯5
F♯
Gtr. 2
mf
w/bar
w/slap echo and dist.
+1
+1-1/2
1/2


w/Rhy. Fig. 2 (5 times) simile
end Rhy. Fig. 2
F♯5
F♯
C5
C
*String noise
harm.
(8va)
grad. bend and hold
pick slides
T
A
B


F♯5
F♯
F♯5
F♯
C5
C
C5
C
F♯5
F♯
F♯5
F♯
N.C.(A5)
(G)
(A)
♩. = 92
N.C. (A)
(G)
(A)
D
E
B
(A)
(G)
(A)
D
E
G
A
T
A
B

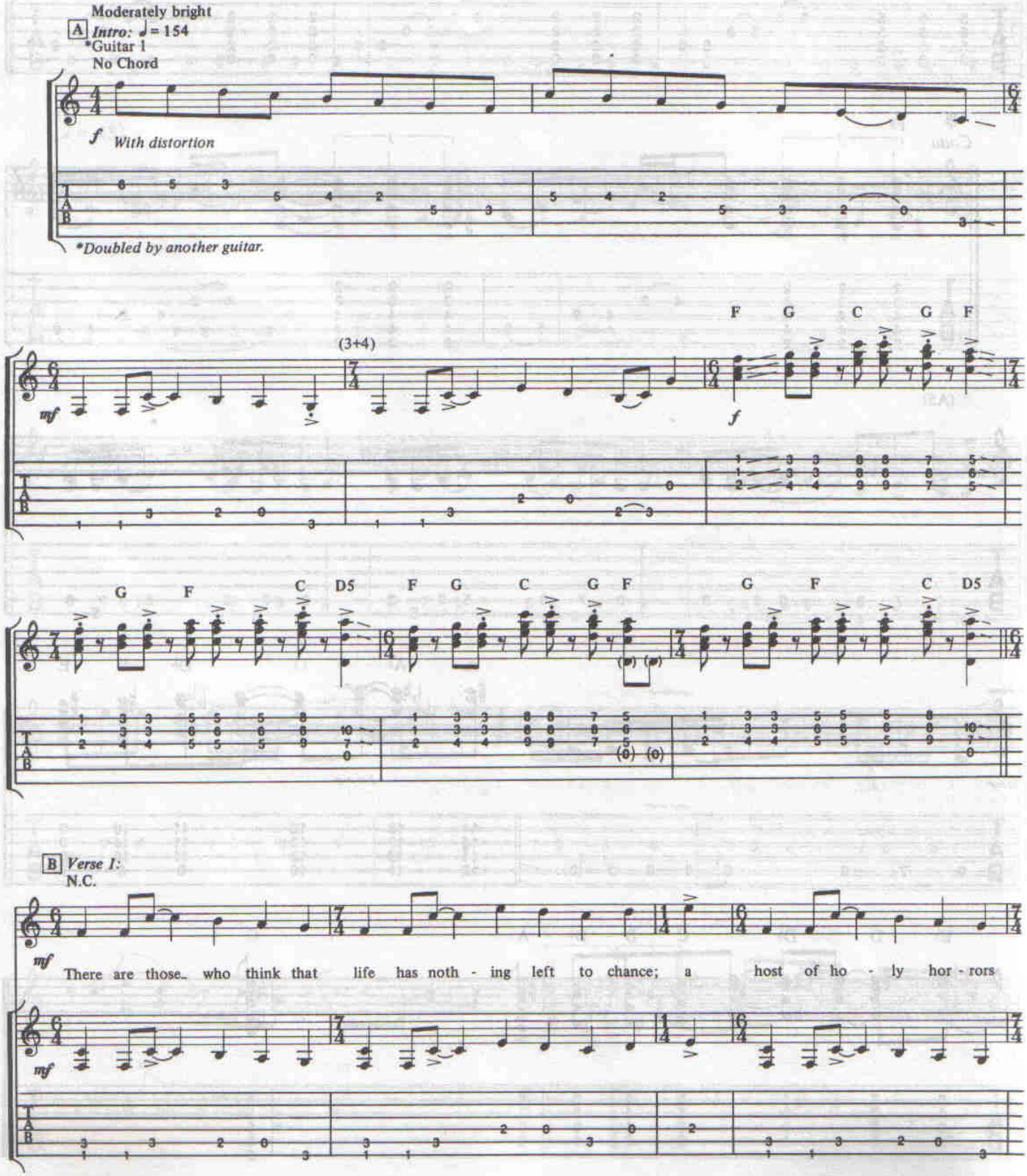

N.C.
♩ = 152
C


C
A
D.S. 𝄋 al Coda
Coda
F♯
(A5)
A
A♭
G
G♭
F
E
E♭
D
D♭
C
B
B♭
A
C

FREE WILL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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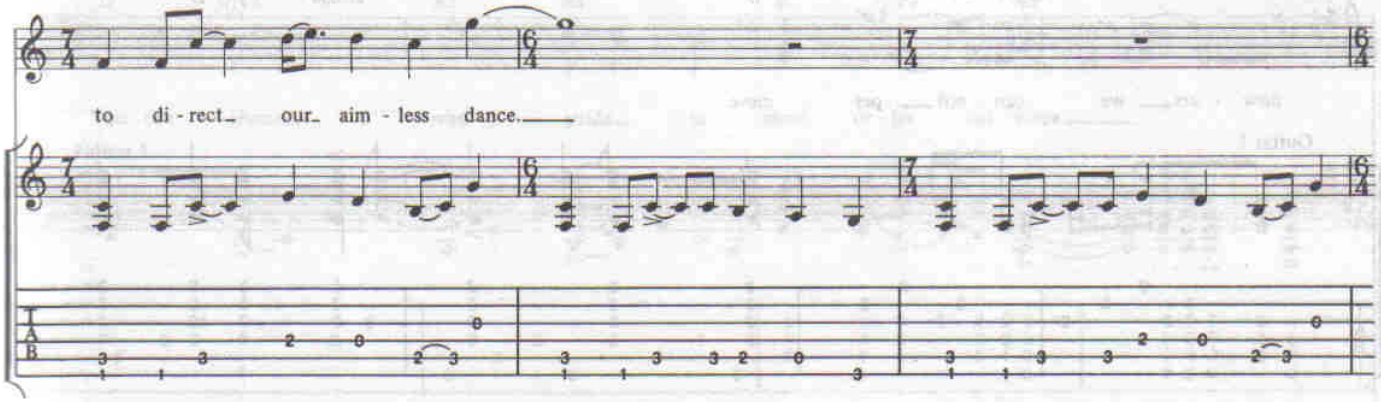
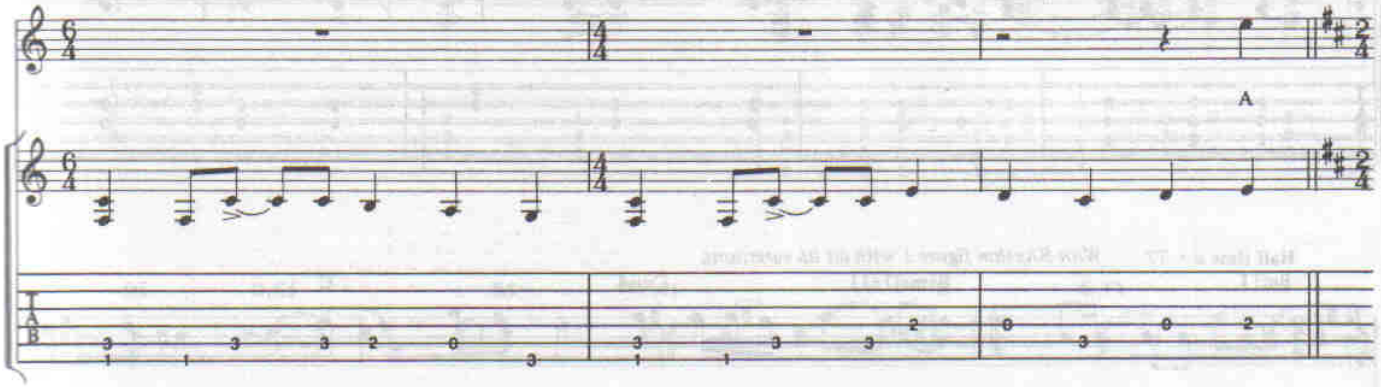
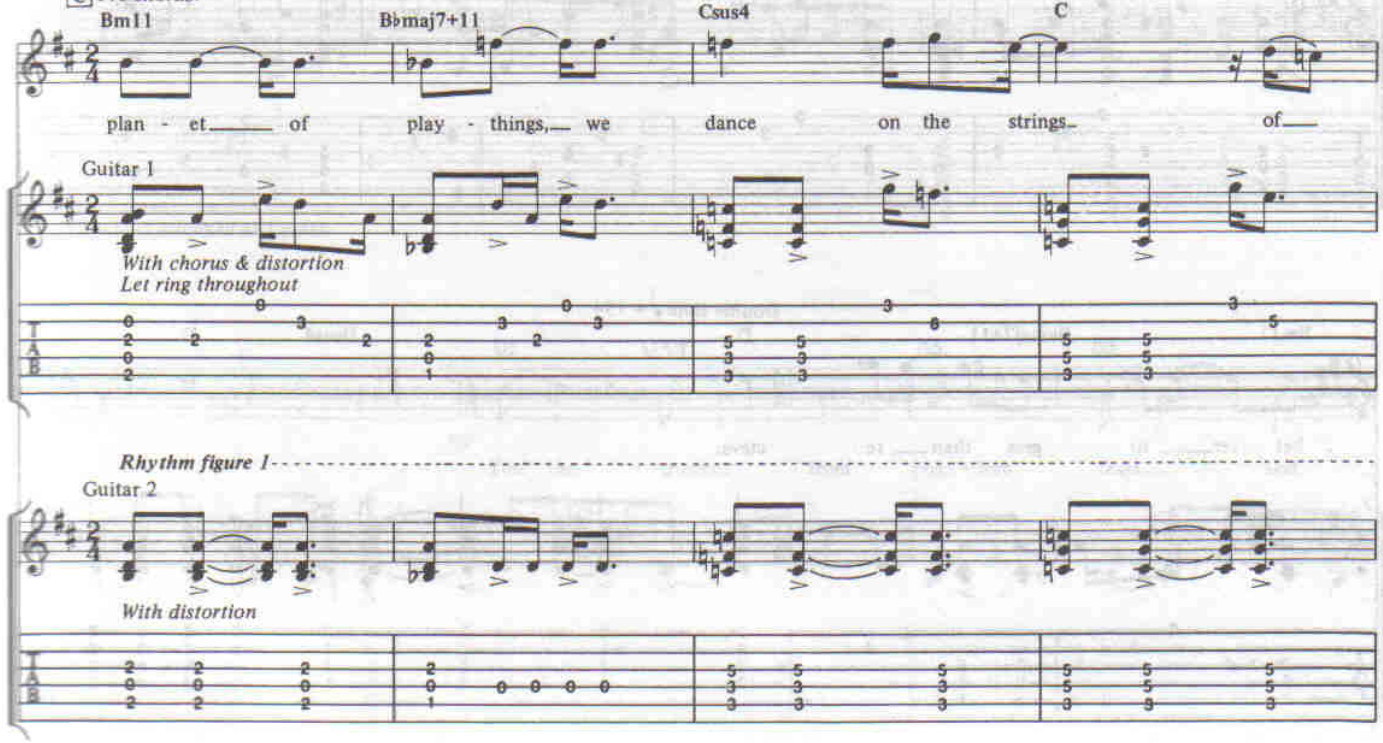
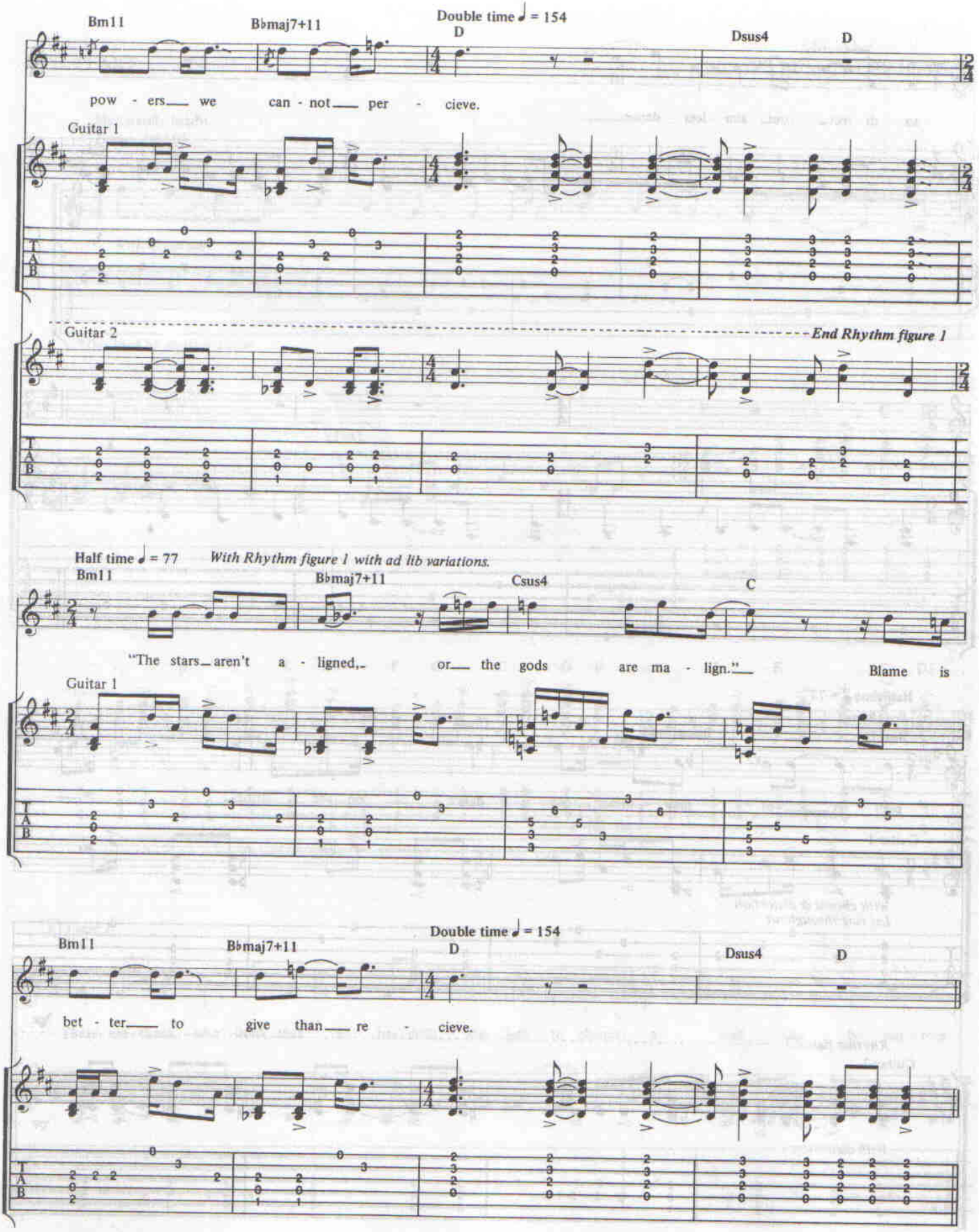


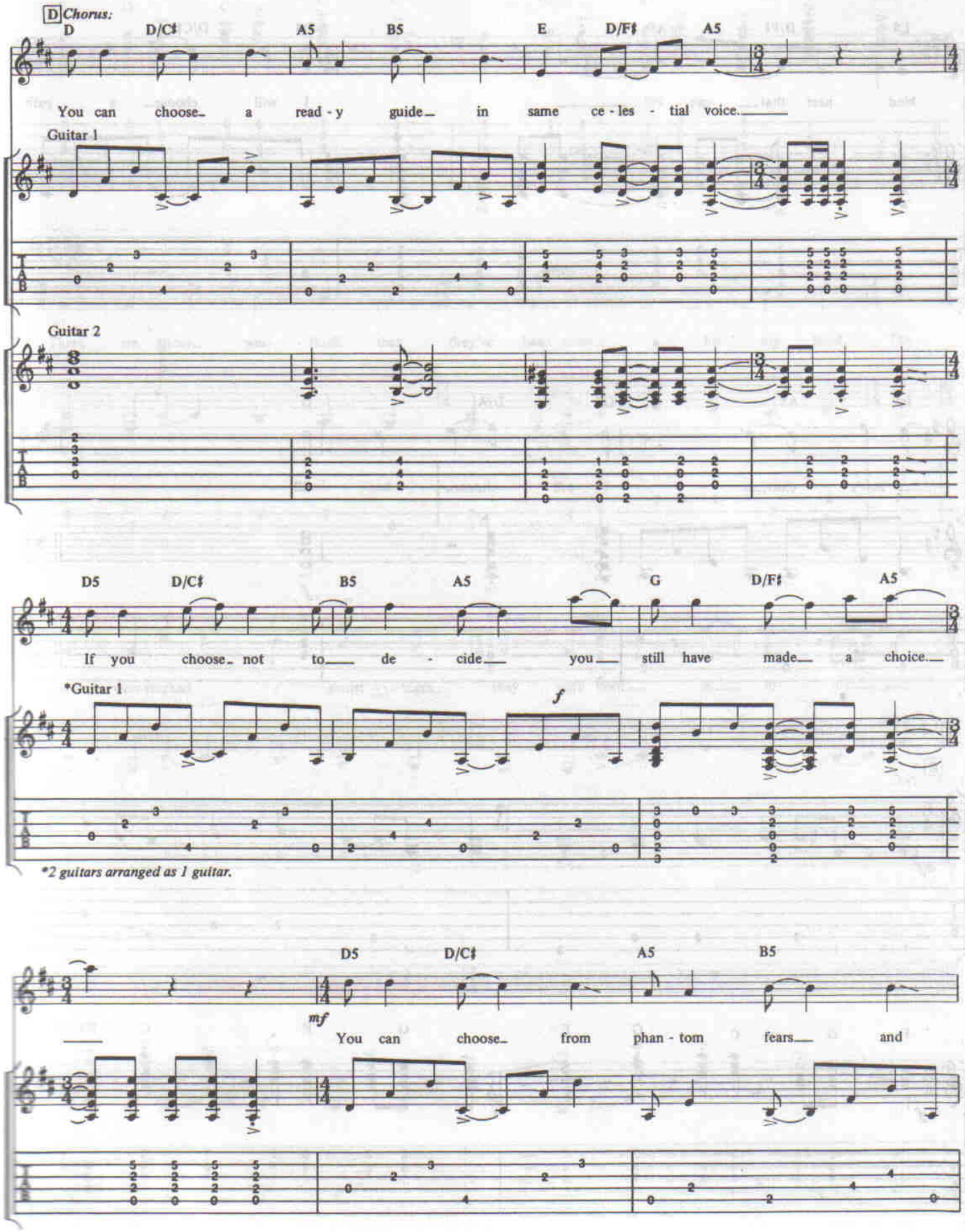


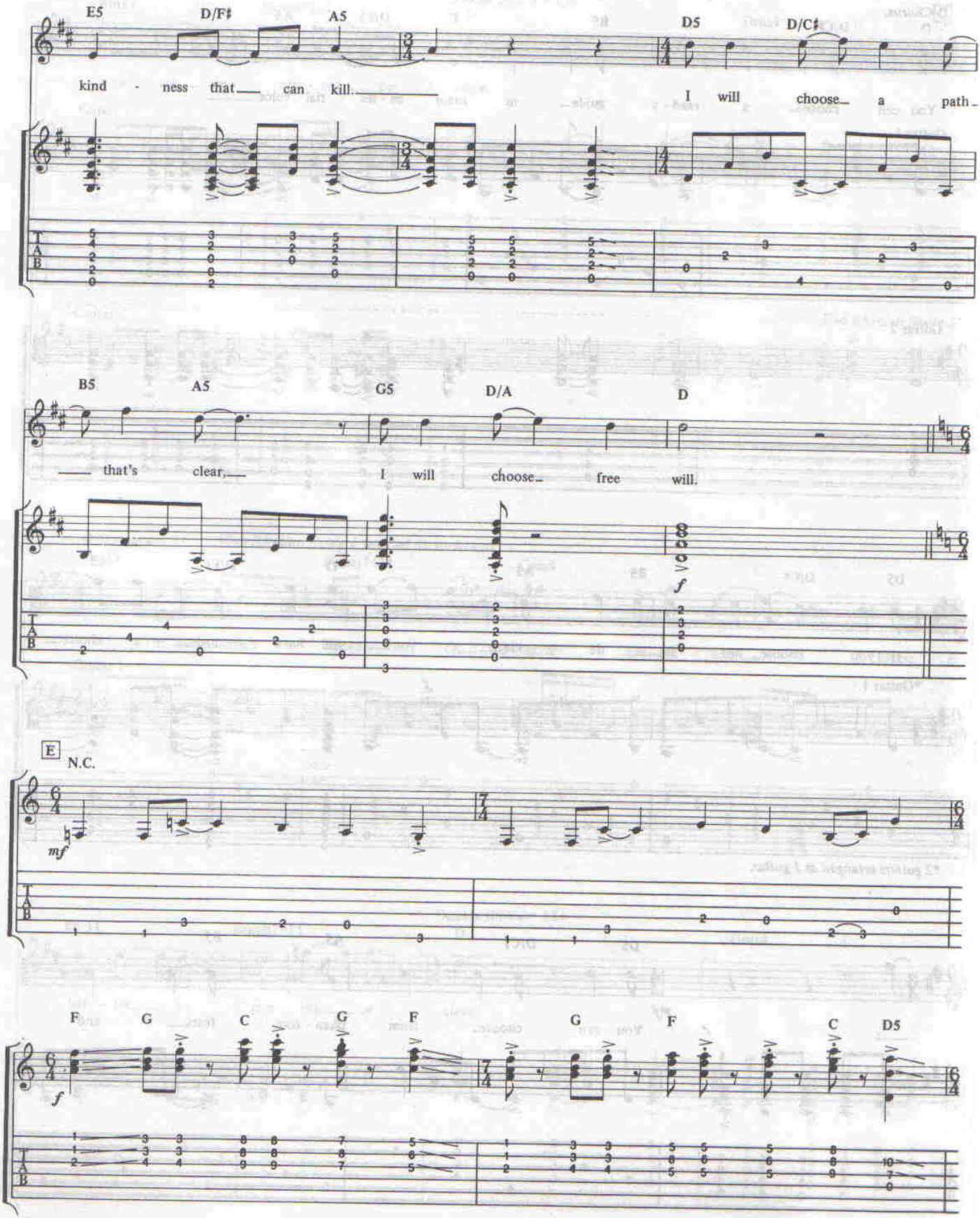
Half time ♩ = 77

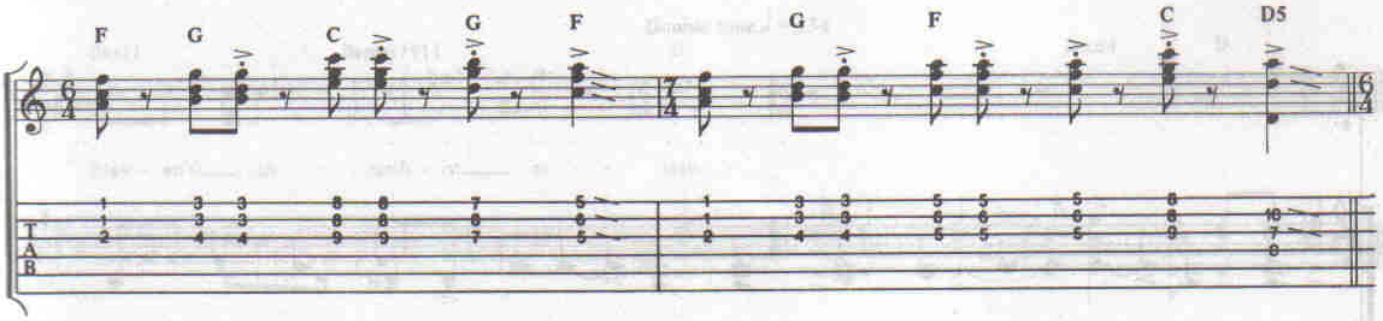
C *Pre-chorus:*

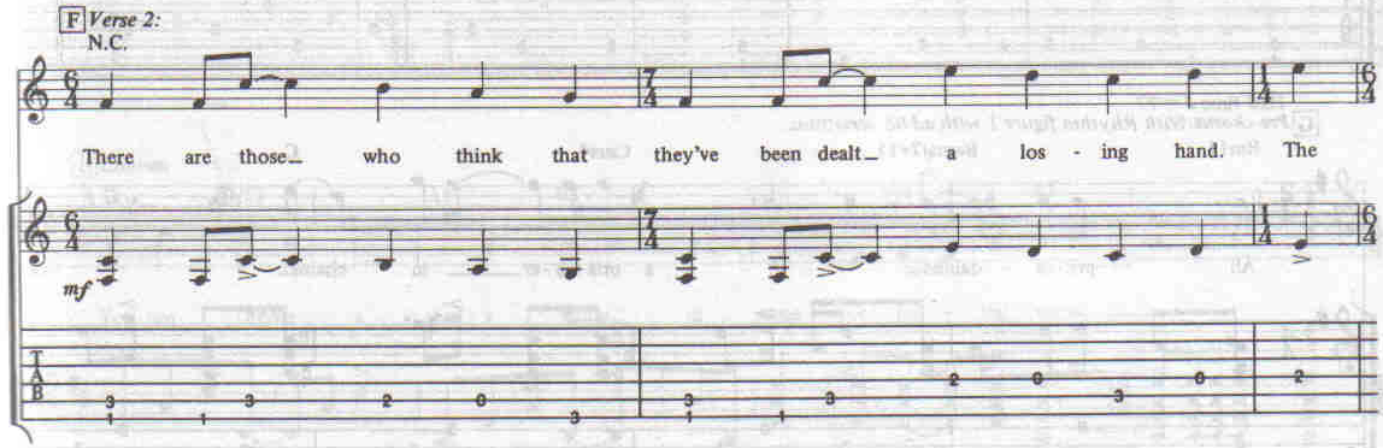


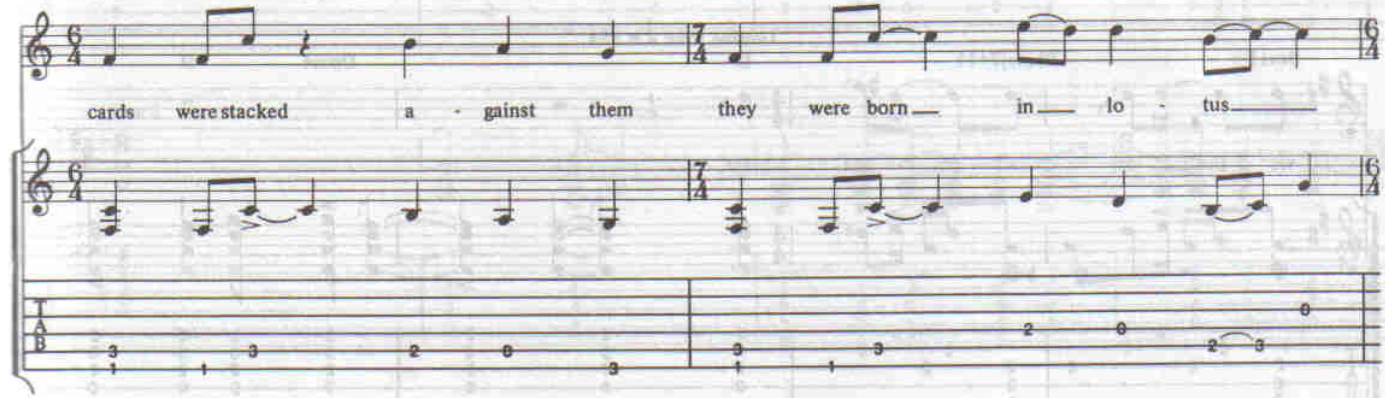

Bm11
B♭maj7+11
Double time ♩ = 154
D
Dsus4
D
pow - ers we can - not per - cieve.
Guitar 1
Guitar 2
End Rhythm figure 1
Half time ♩ = 77
With Rhythm figure 1 with ad lib variations.
Bm11
B♭maj7+11
Csus4
C
"The stars aren't a - ligned, or the gods are ma - lign." Blame is
Guitar 1
Bm11
B♭maj7+11
Double time ♩ = 154
D
Dsus4
D
bet - ter to give than re - cieve.

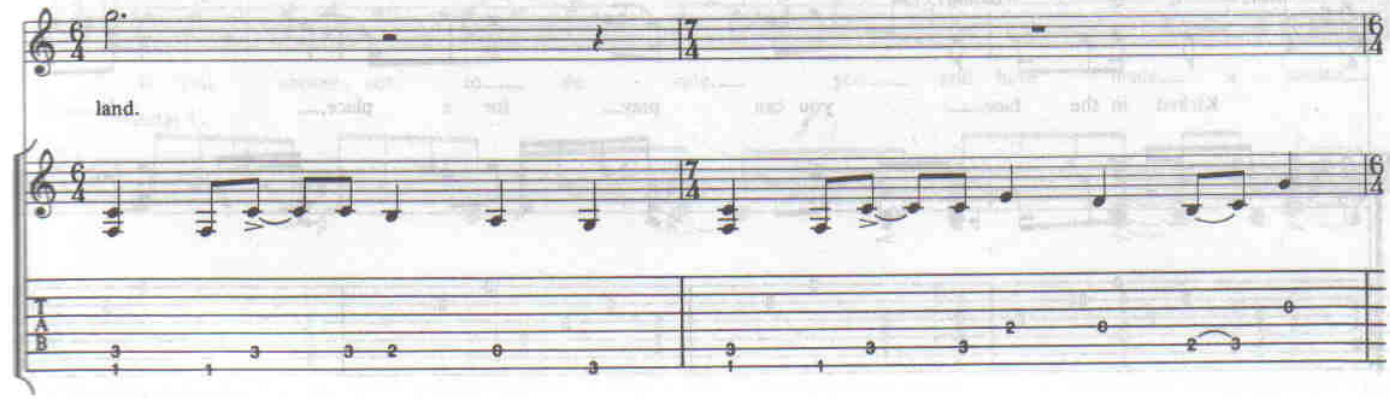

D Chorus:
D
D/C♯
A5
B5
E
D/F♯
A5
You can choose a read - y guide in same ce - les - tial voice.
Guitar 1
Guitar 2
D5
D/C♯
B5
A5
G
D/F♯
A5
If you choose not to de - cide you still have made a choice.
*Guitar 1
f
*2 guitars arranged as 1 guitar.
D5
D/C♯
A5
B5
mf
You can choose from phan - tom fears and

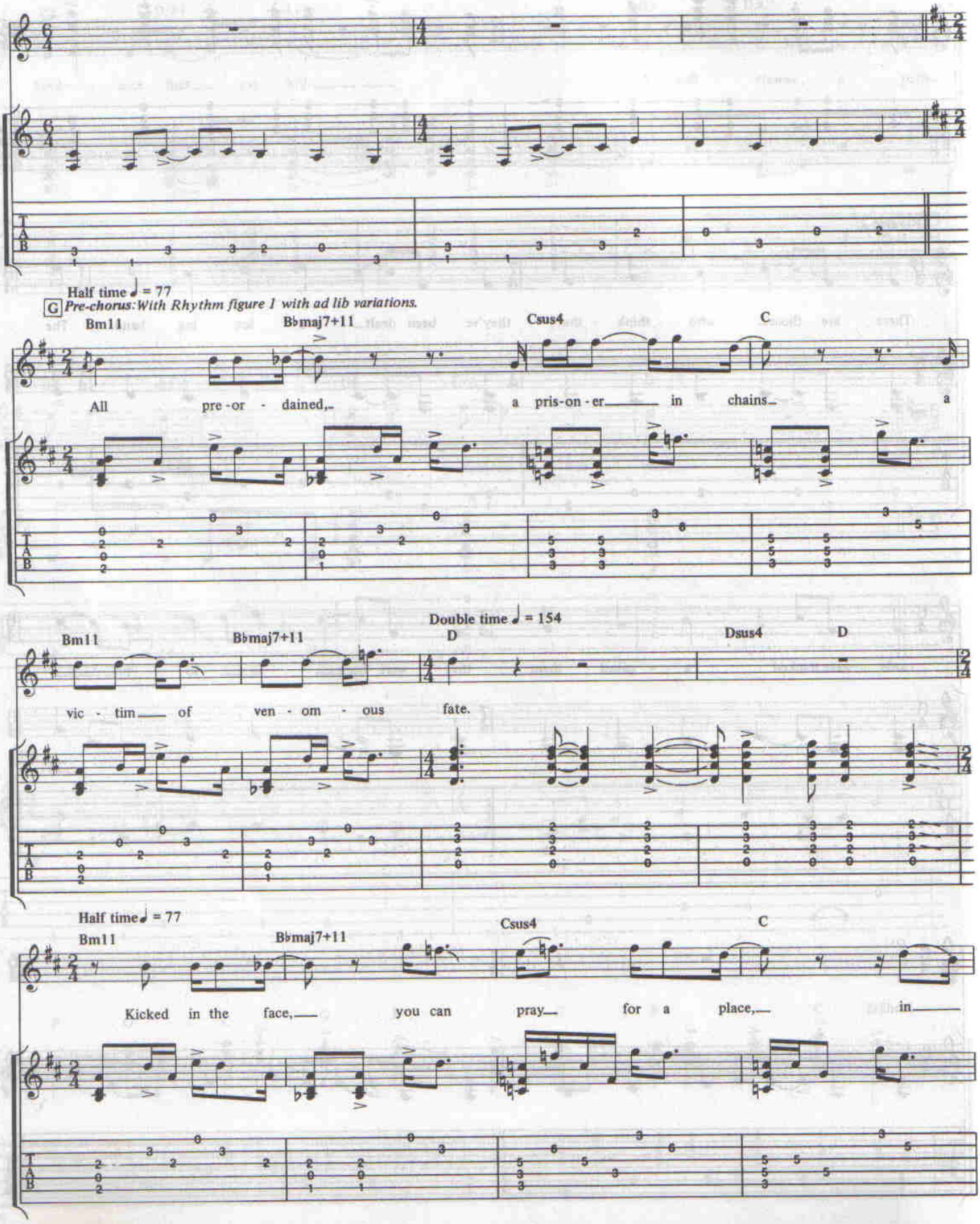

E5
D/F♯
A5
D5
D/C♯
kind - ness that can kill.
I will choose a path
B5
A5
G5
D/A
D
that's clear,
I will choose free will.
f
E
N.C.
mf
F
G
C
G
F
G
F
C
D5
f

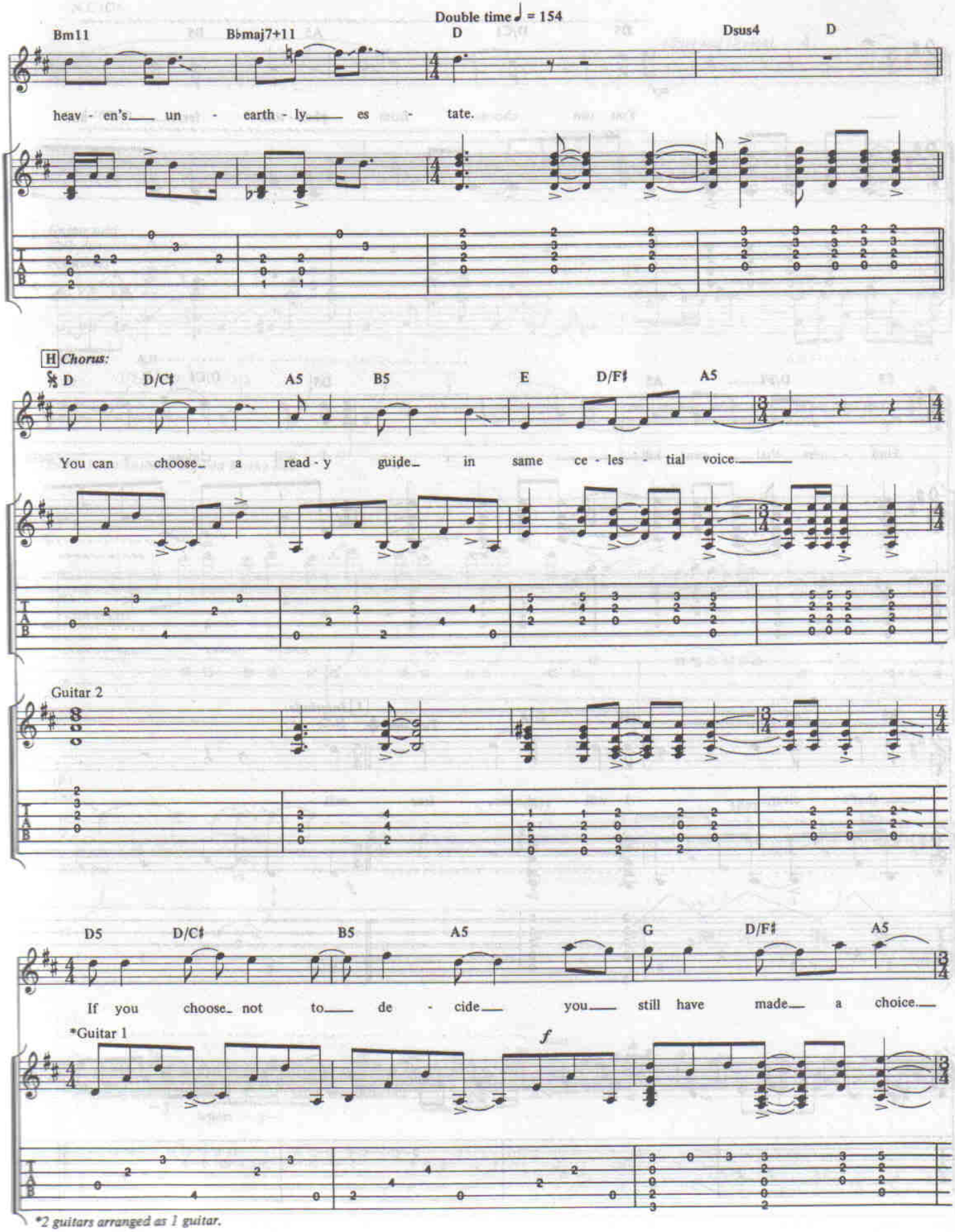

F
G
C
G
F
G
F
C
D5

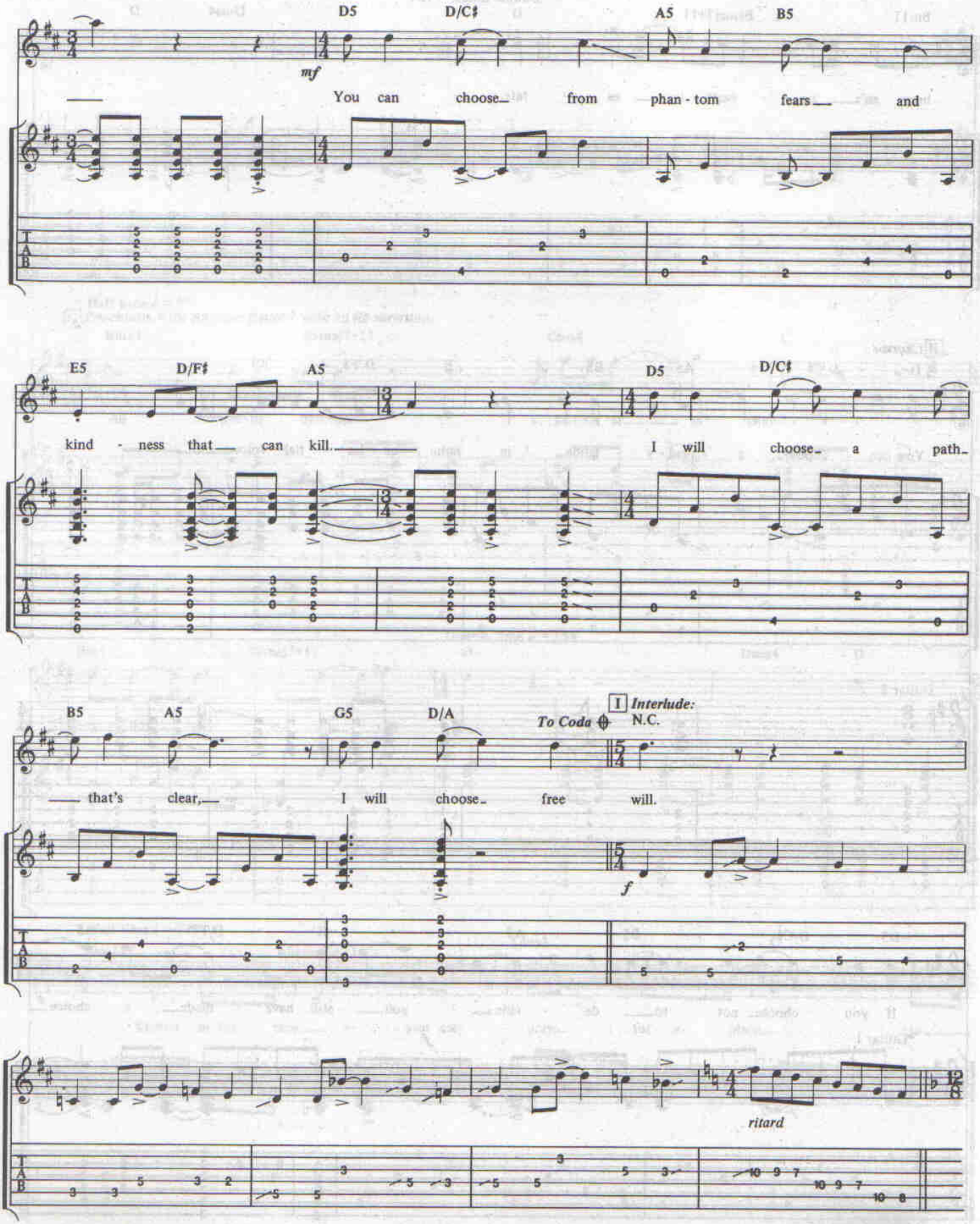

F Verse 2:
N.C.
There are those who think that they've been dealt a los - ing hand. The
mf


cards were stacked a - gainst them they were born in lo - tus


land.


Half time ♩ = 77
G Pre-chorus: With Rhythm figure 1 with ad lib variations.
Bm11
B♭maj7+11
Csus4
C
All pre - or - dained, a pris - on - er in chains a
Double time ♩ = 154
D
Dsus4
D
vic - tim of ven - om - ous fate.
Half time ♩ = 77
Bm11
B♭maj7+11
Csus4
C
Kicked in the face, you can pray for a place, in


Double time ♩ = 154
Bm11
B♭maj7+11
D
Dsus4
D
heav - en's un - earth - ly es - tate.
H Chorus:
D
D/C♯
A5
B5
E
D/F♯
A5
You can choose a read - y guide in same ce - les - tial voice
Guitar 2
D5
D/C♯
B5
A5
G
D/F♯
A5
If you choose not to de - cide you still have made a choice.
*Guitar 1
f
*2 guitars arranged as 1 guitar.


D5
D/C♯
A5
B5
mf
You can choose from phan - tom fears and
E5
D/F♯
A5
D5
D/C♯
kind - ness that can kill.
I will choose a path
B5
A5
G5
D/A
To Coda
I Interlude:
N.C.
that's clear,
I will choose free will.
f
ritard

J *Bridge:*
♩ = 104
N.C.(G)

(Bass and Drums) 4

A tempo

K *Guitar solo:*
With distortion flanger
N.C.(Dm)*

With bar A.H. (F) 8va A.H.

*Chords in parenthesis implied by the bass.

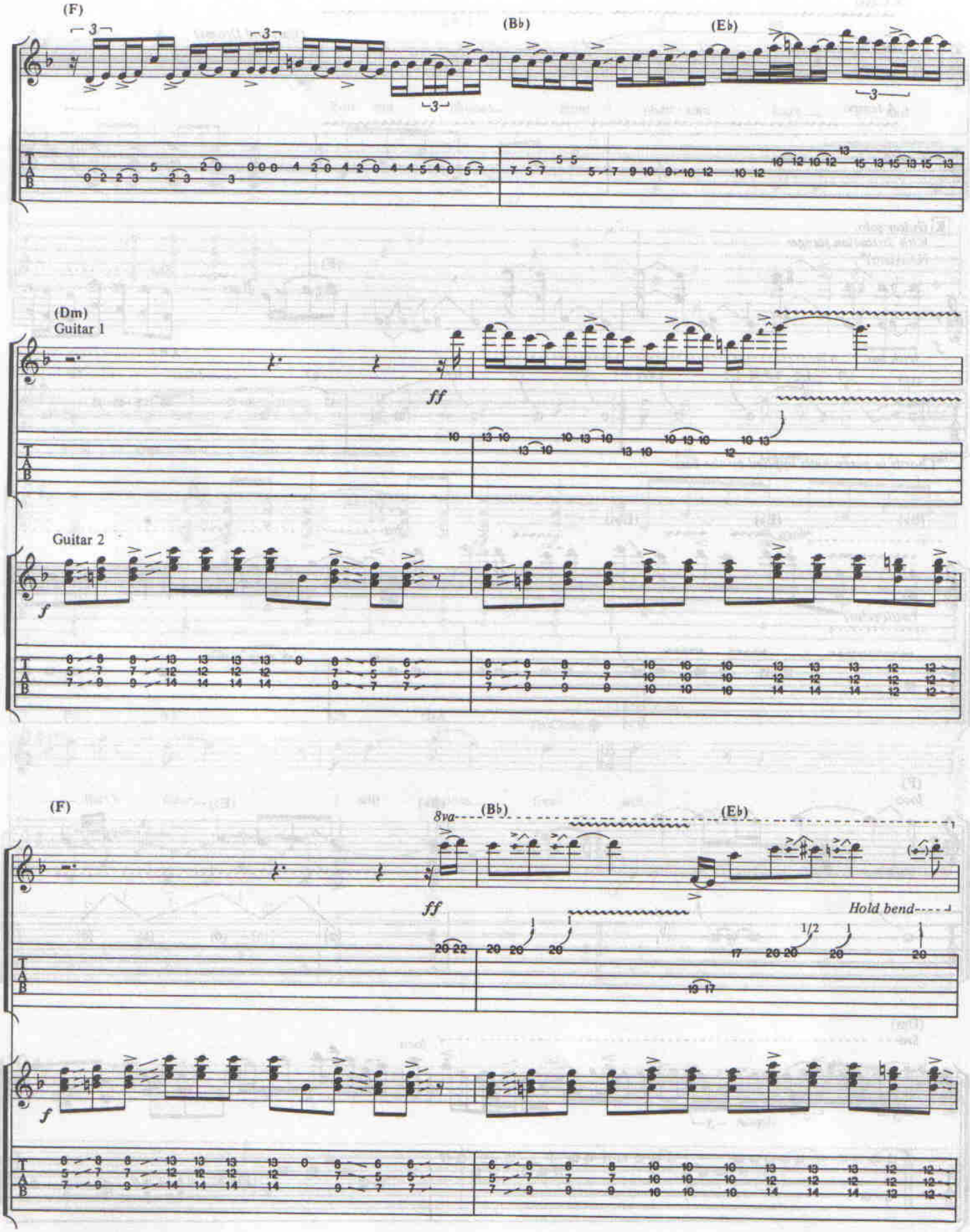
(B♭) (E♭) (Dm) *loco* 8va

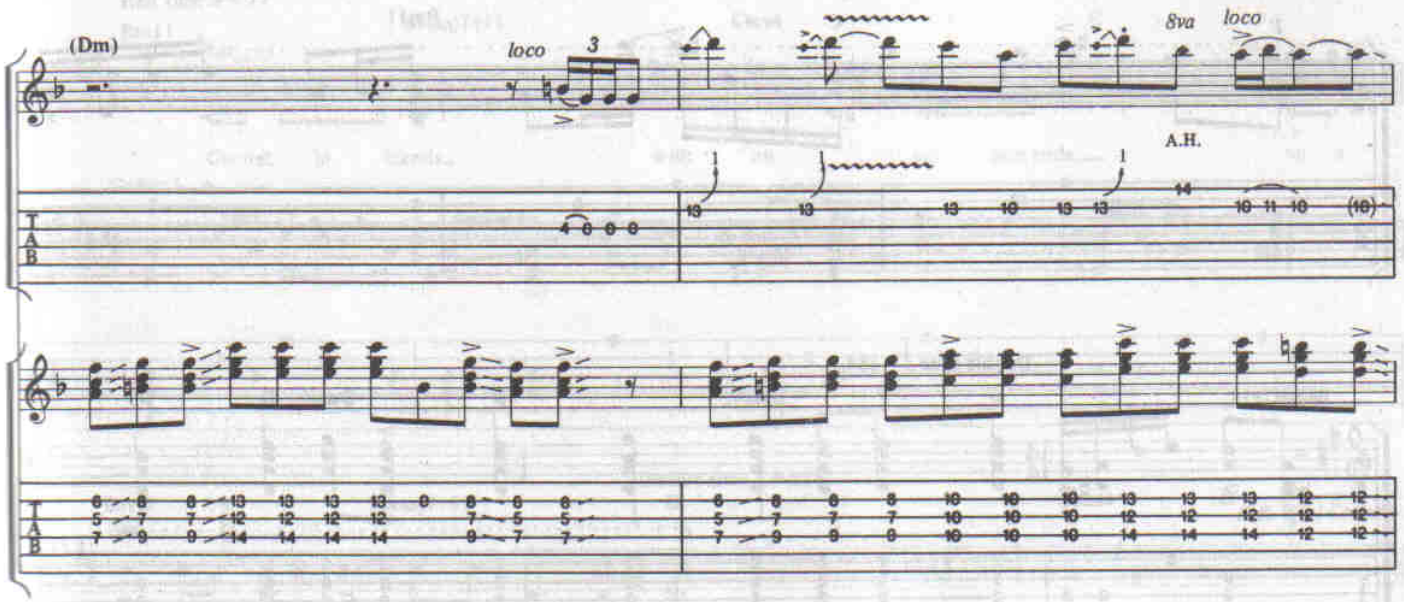
(with echo)

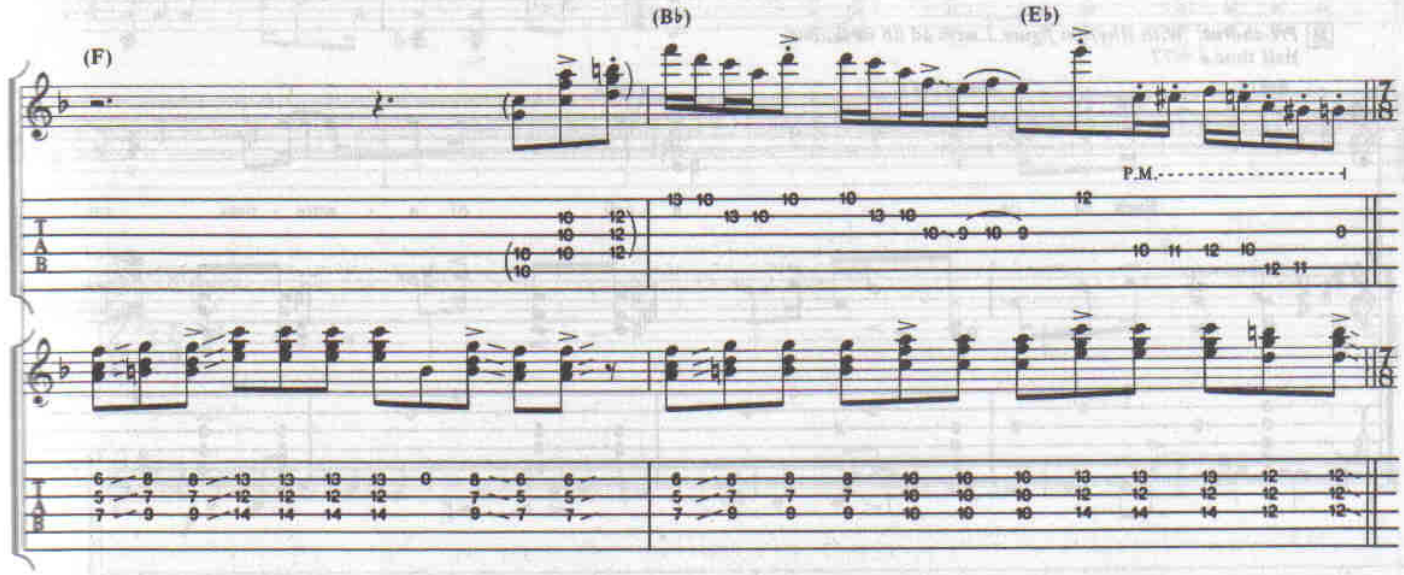
(F) *loco* (B♭) (E♭)

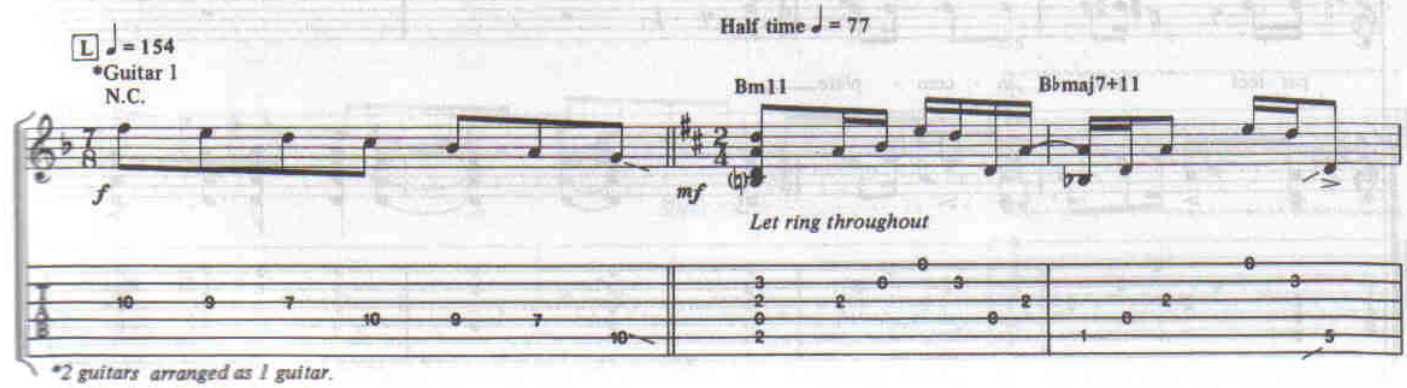
With bar

(Dm) 8va *loco*

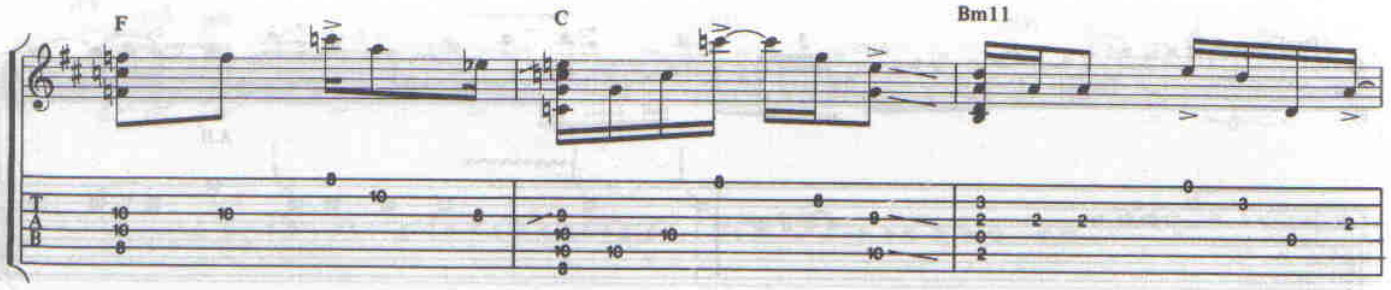

(F)
(B♭)
(E♭)
(Dm)
Guitar 1
ff
Guitar 2
f
(F)
8va
(B♭)
(E♭)
ff
Hold bend
1/2
f
T
A
B

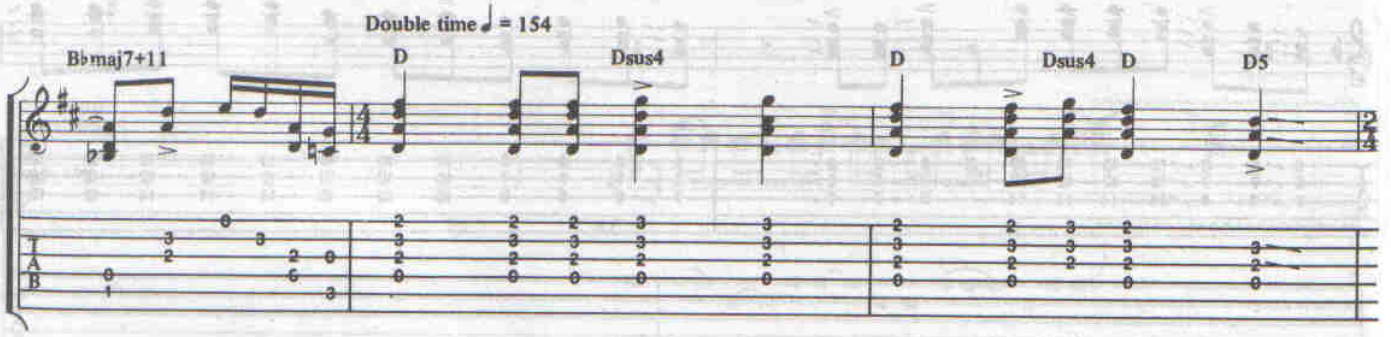




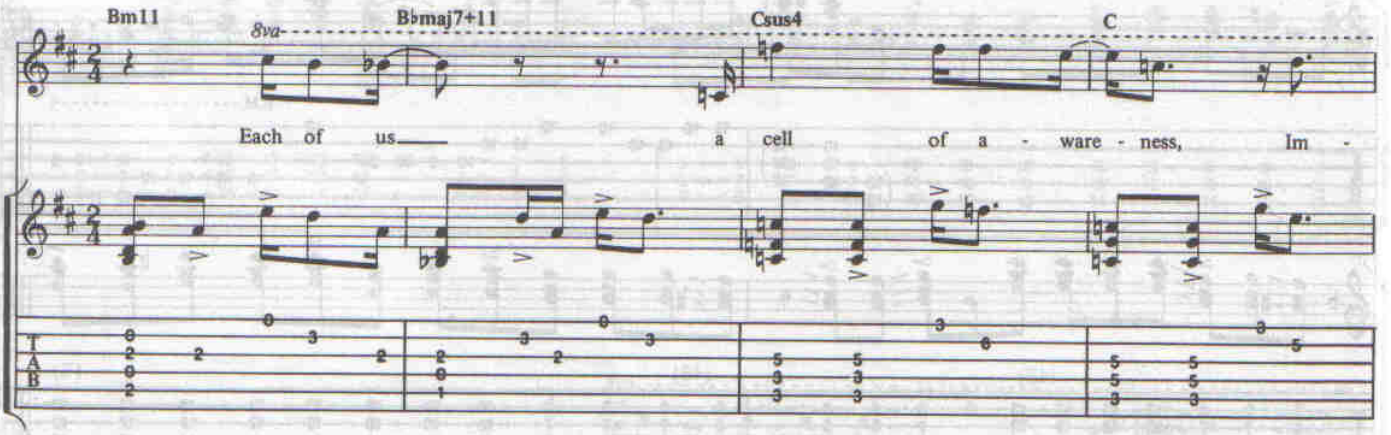


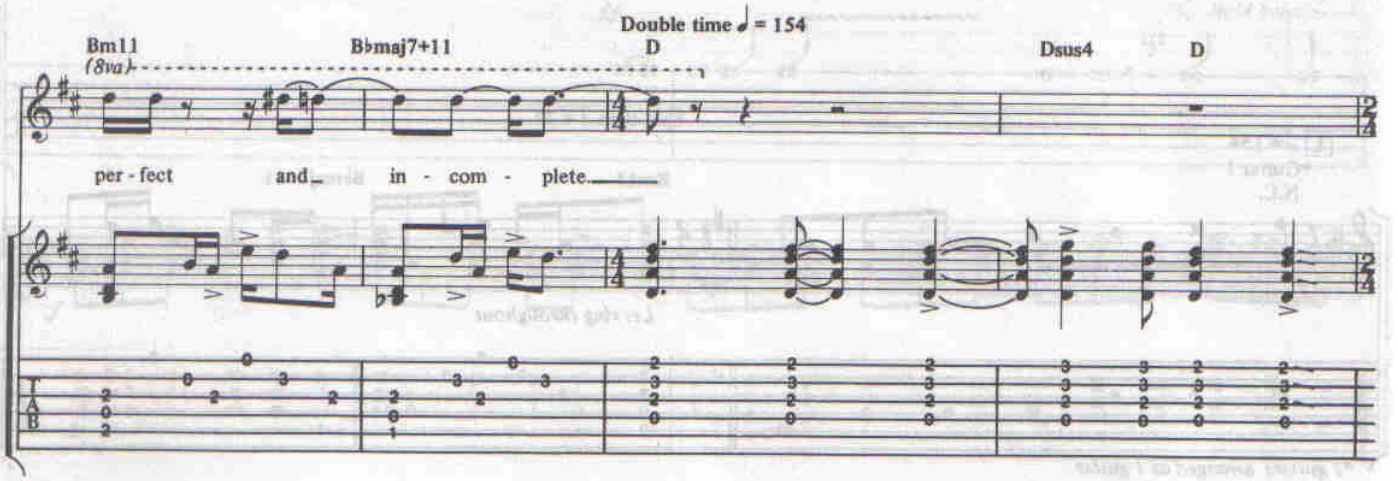
*2 guitars arranged as 1 guitar.

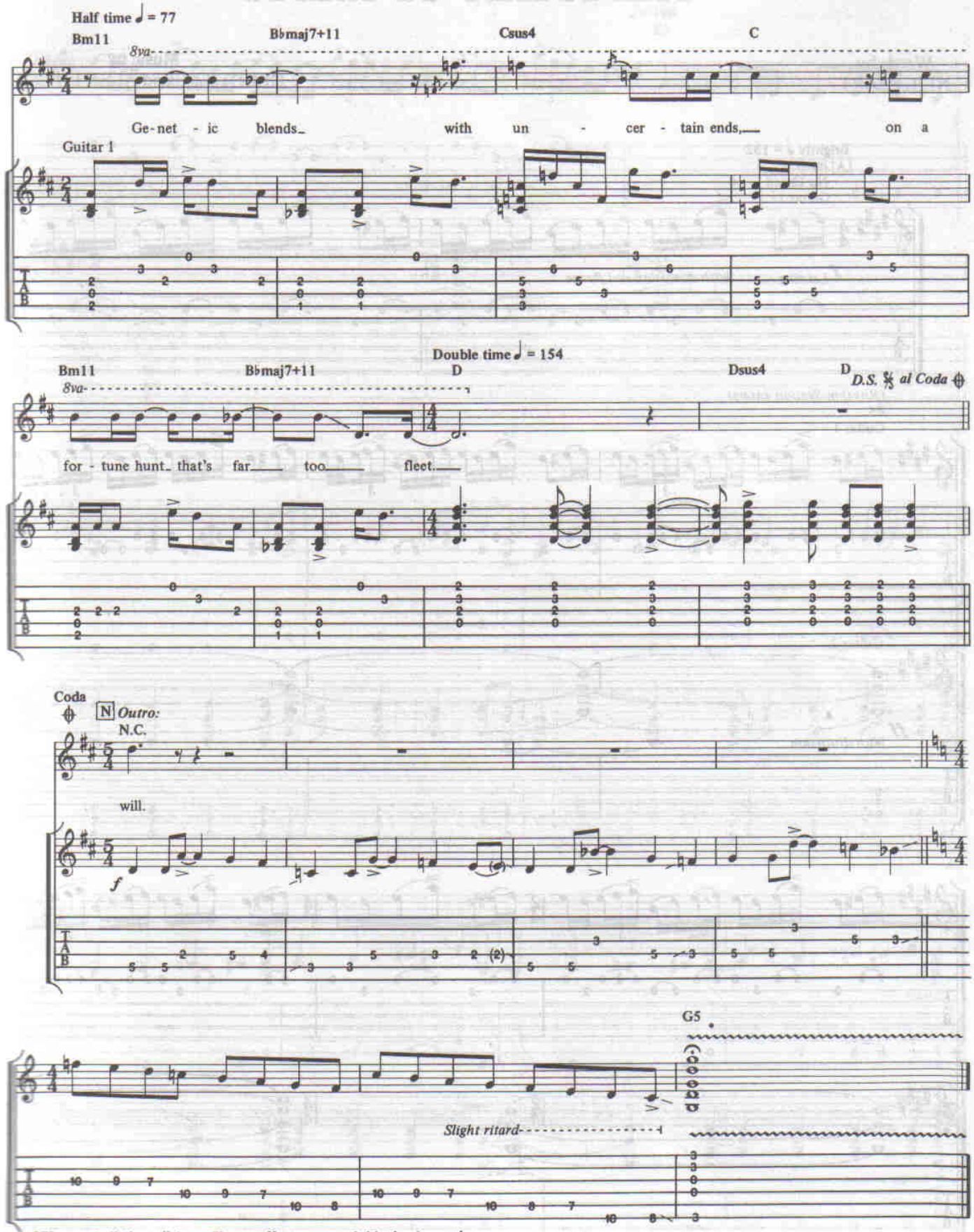




M *Pre-chorus: With Rhythm figure 1 with ad lib variations.*
Half time ♩ = 77





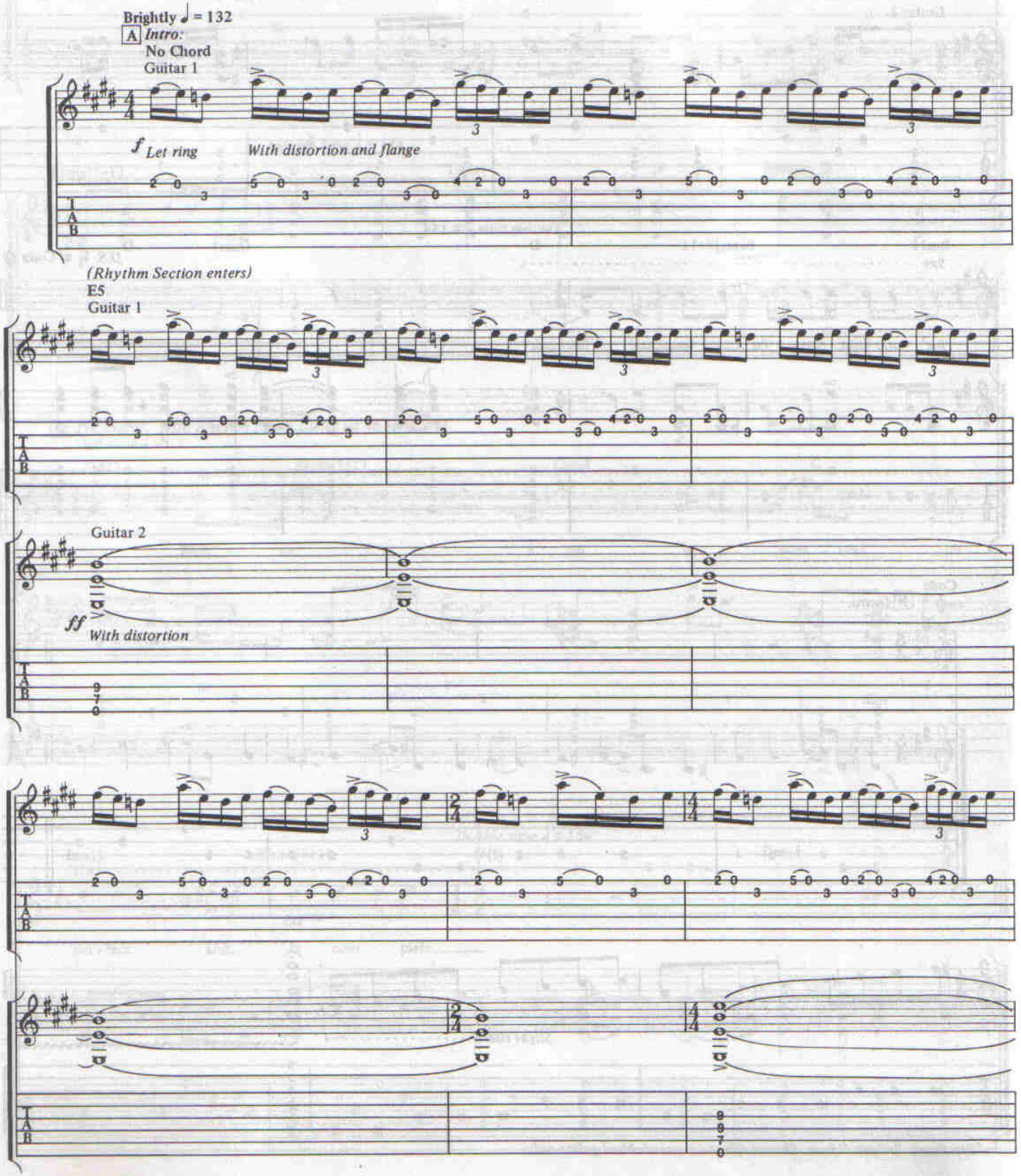


*Electronic "vibrato" from Chorus effect on overdubbed guitar only.

THE SPIRIT OF RADIO

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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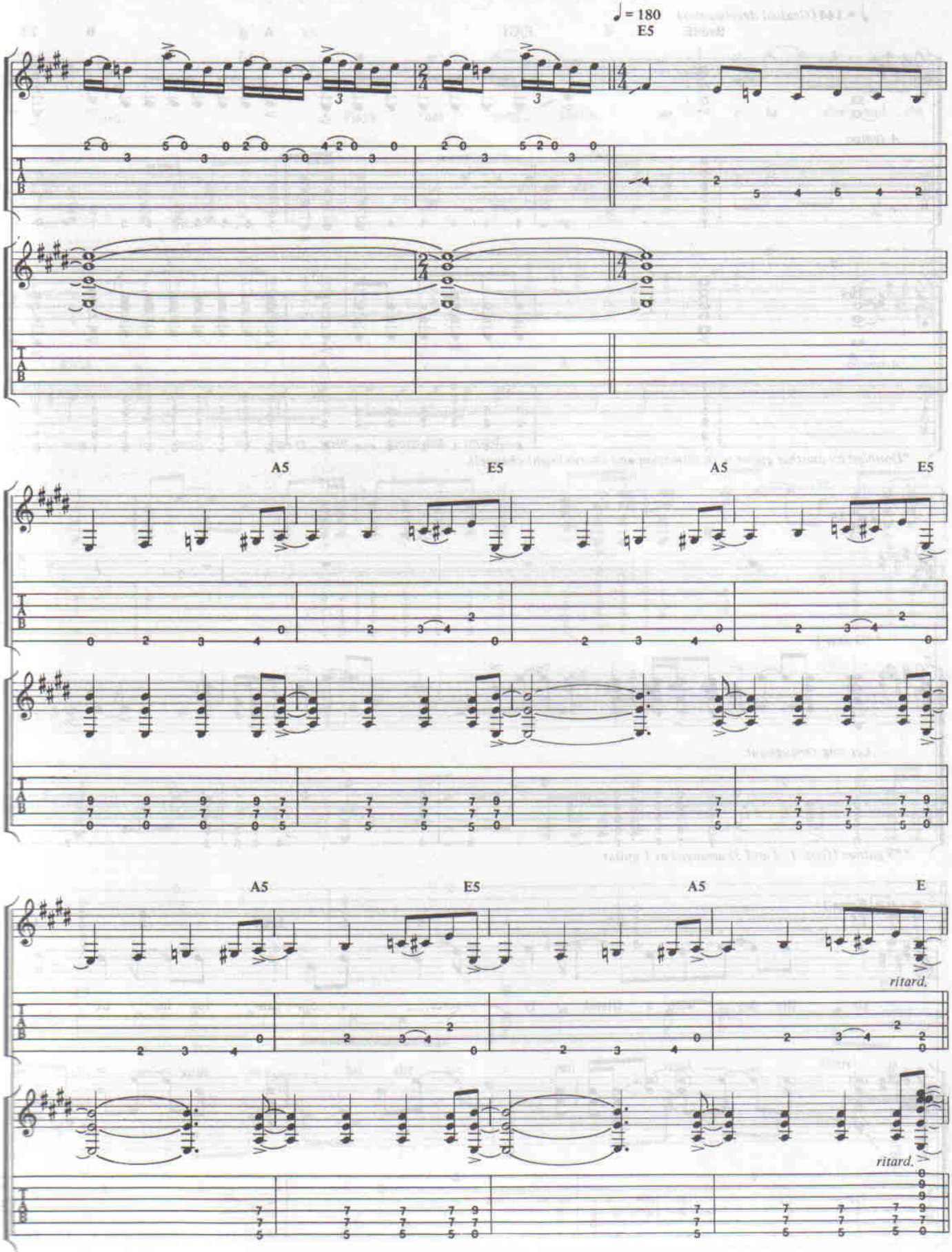
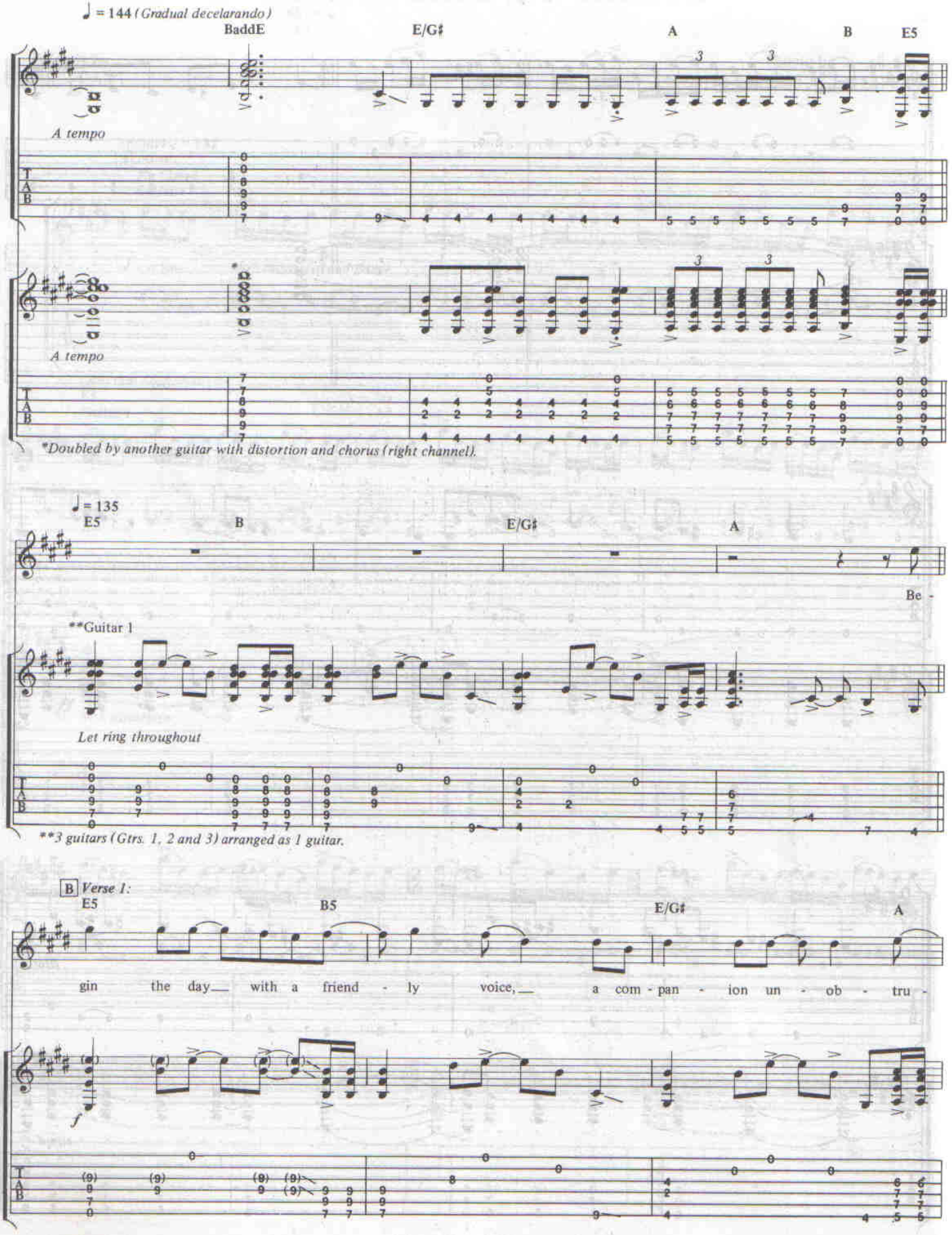
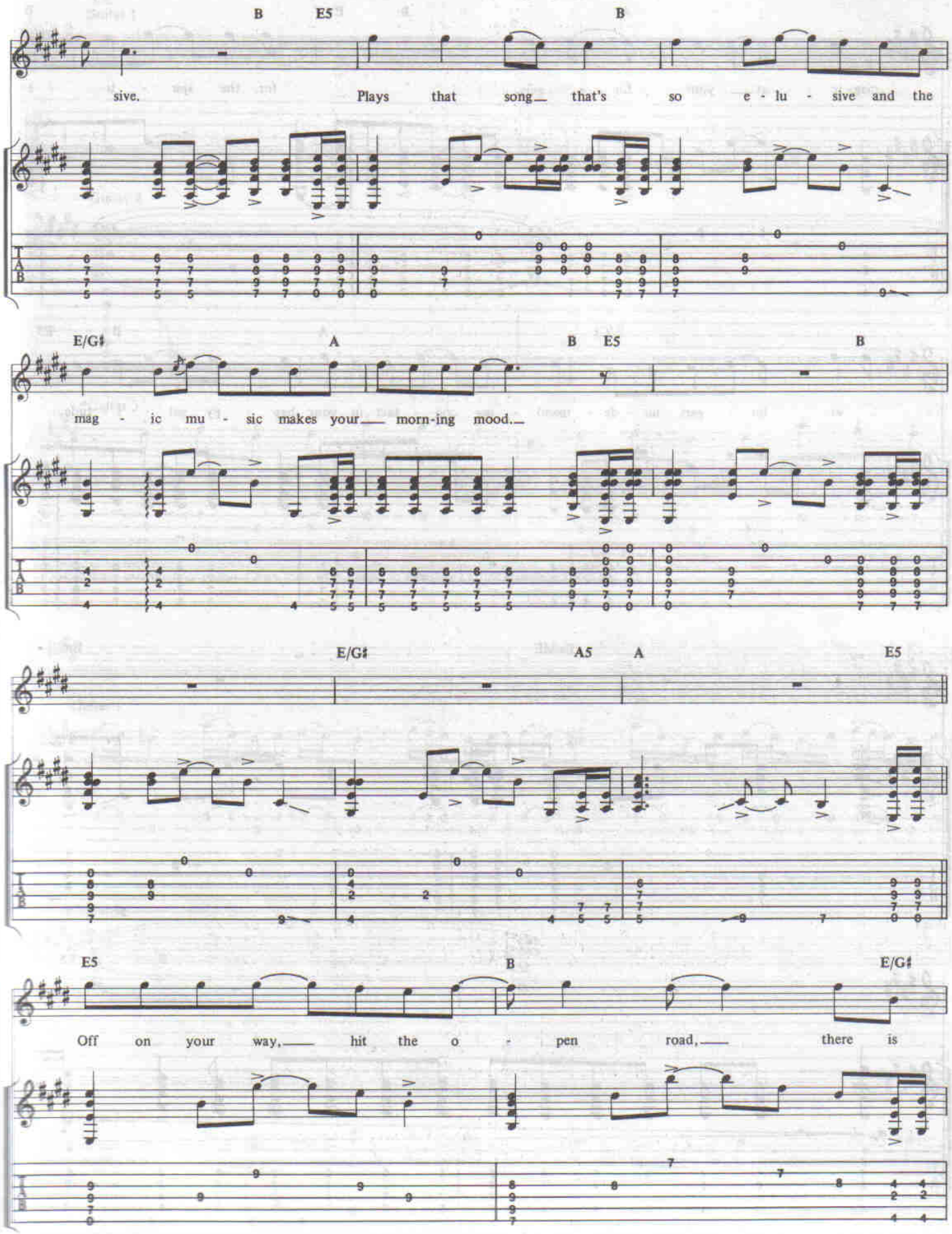
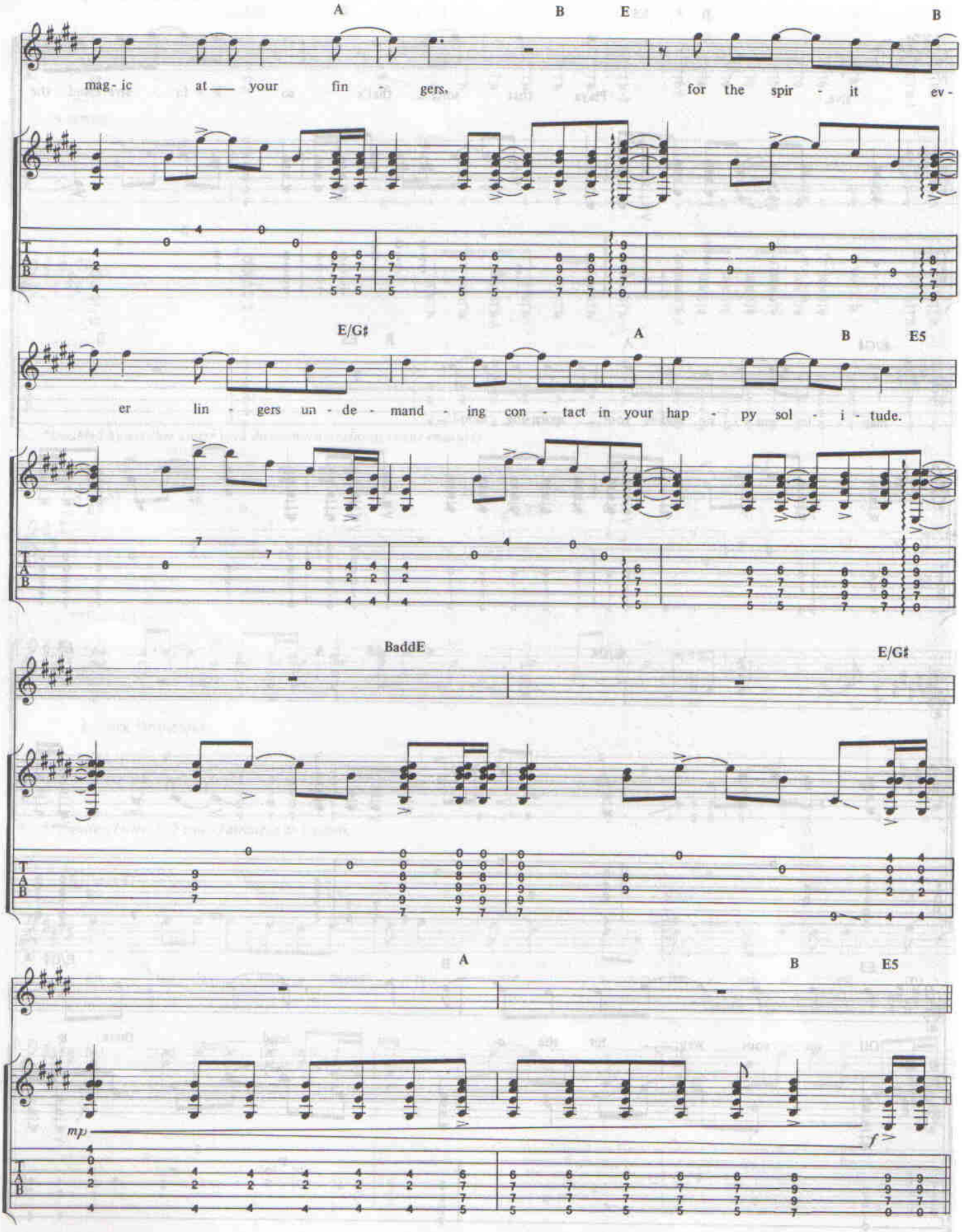
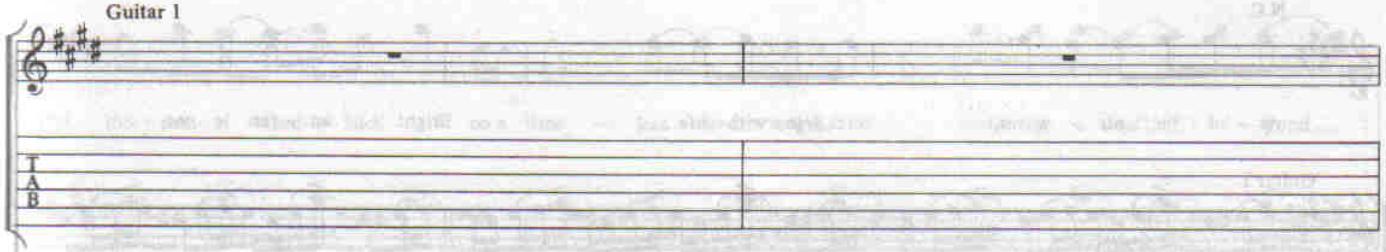

♩= 180
E5
A5
E5
A5
E5
A5
E5
A5
E
ritard.
ritard.


♩ = 144 (Gradual decelarando)
BaddE
E/G♯
A
B
E5
A tempo
A tempo
*Doubled by another guitar with distortion and chorus (right channel).
♩ = 135
E5
B
E/G♯
A
Be -
**Guitar 1
Let ring throughout
**3 guitars (Gtrs. 1, 2 and 3) arranged as 1 guitar.
B Verse 1:
E5
B5
E/G♯
A
gin the day__ with a friend - ly voice,__ a com - pan - ion un - ob - tru -
f

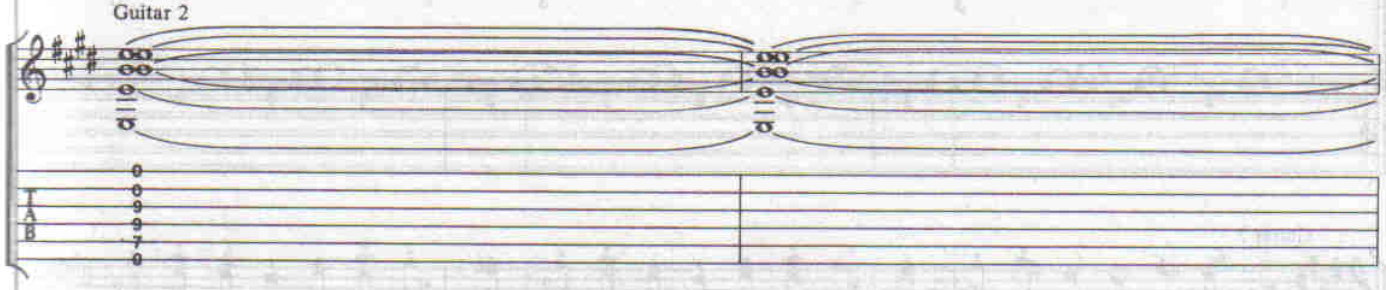

B E5 B
sive. Plays that song that's so e - lu - sive and the
E/G♯ A B E5 B
mag - ic mu - sic makes your morn-ing mood.
E/G♯ A5 A E5
E5 B E/G♯
Off on your way, hit the o - pen road, there is


A
B
E
B
mag - ic at your fin - gers, for the spir - it ev -
E/G♯
A
B
E5
er lin - gers un - de - mand - ing con - tact in your hap - py sol - i - tude.
BaddE
E/G♯
A
B
E5
mp
f

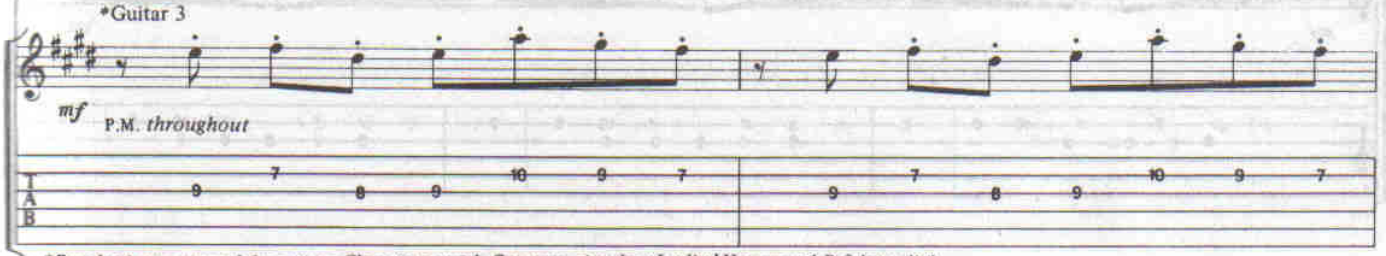
C *Chorus:*
E5
Guitar 1



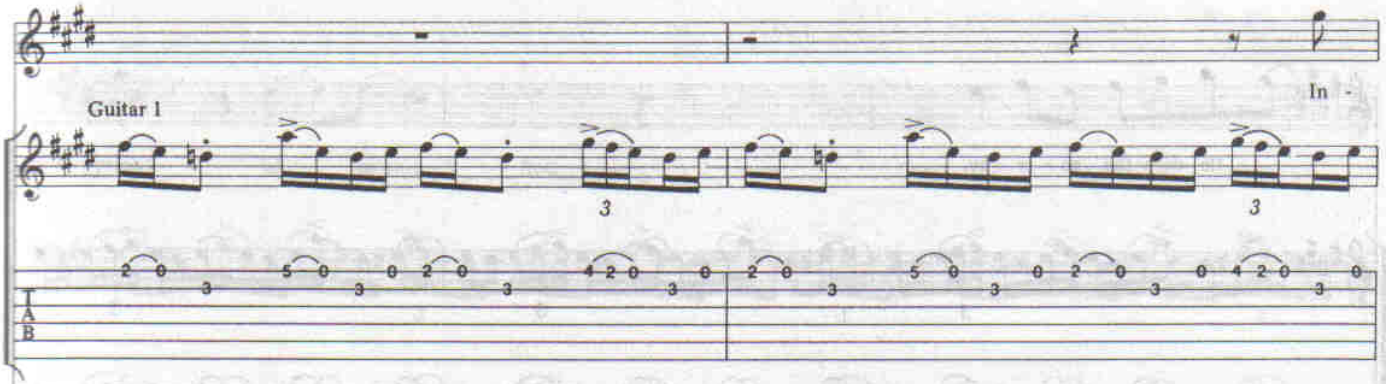
Guitar 2



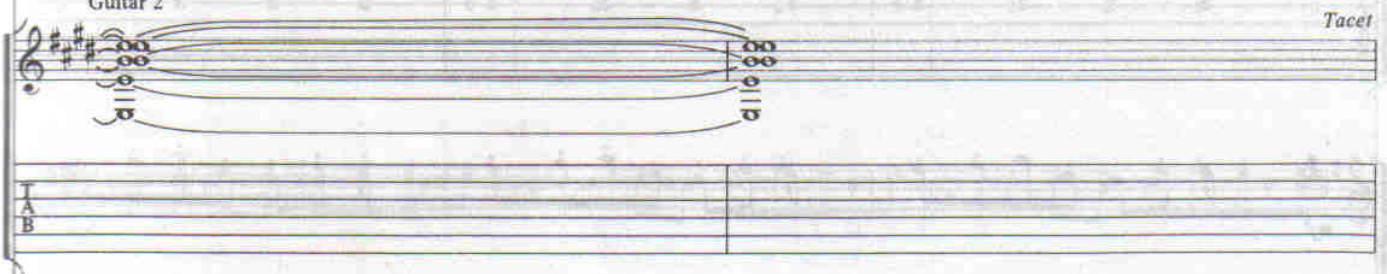
*Guitar 3



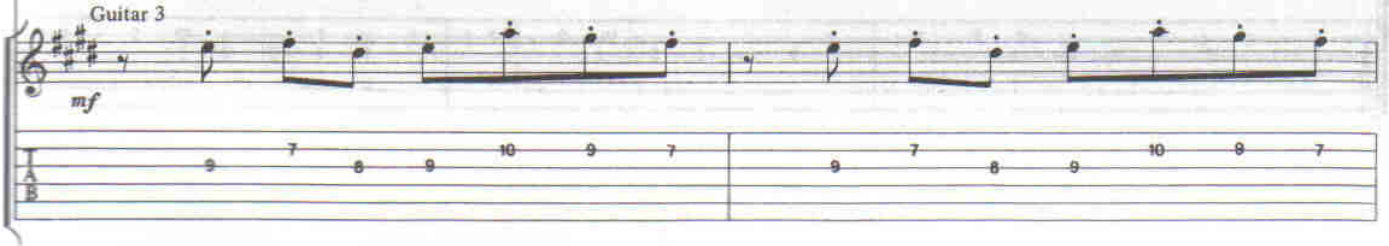
*Synthesizer arranged for guitar. Clean tone with flange to simulate Leslied Hammond B-3 key click.

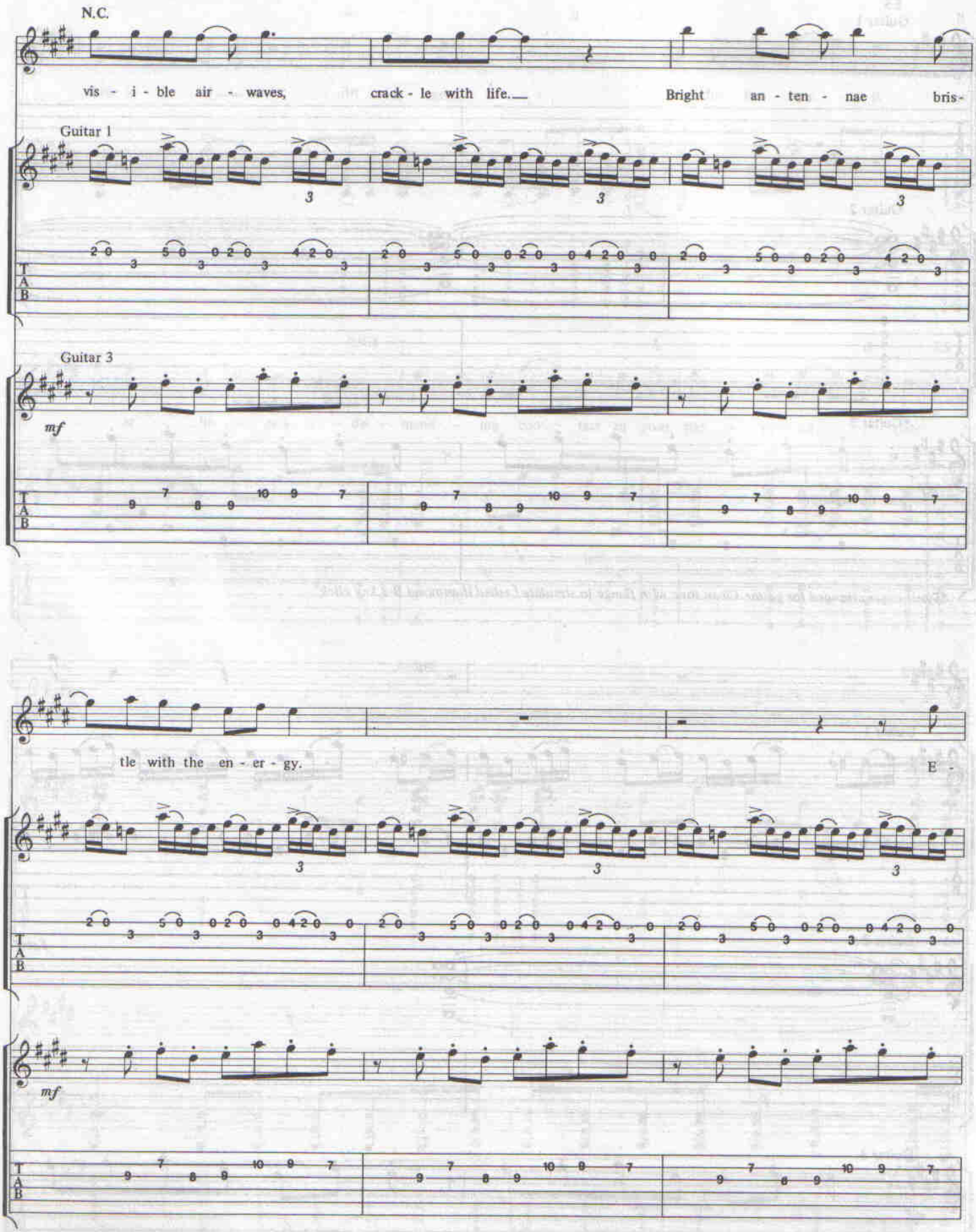


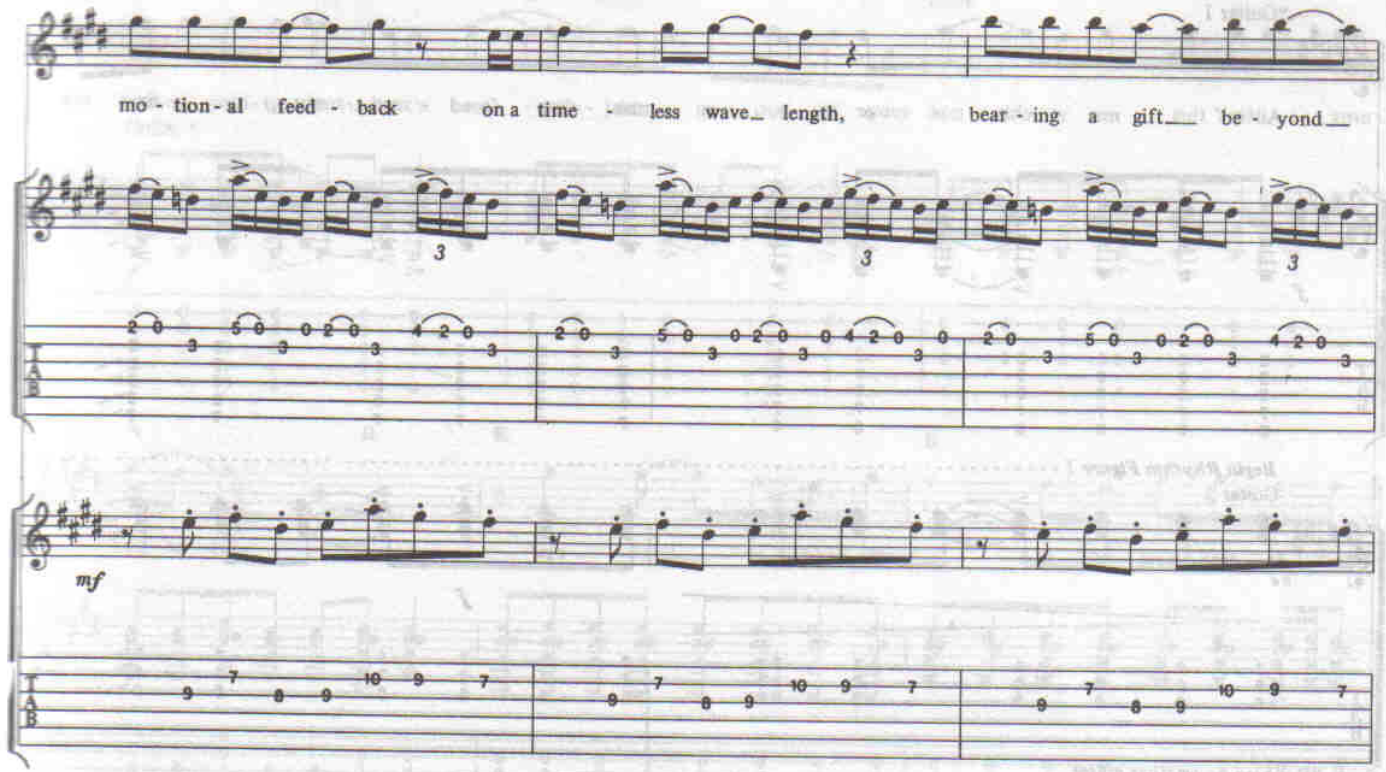
Guitar 2 *Tacet*

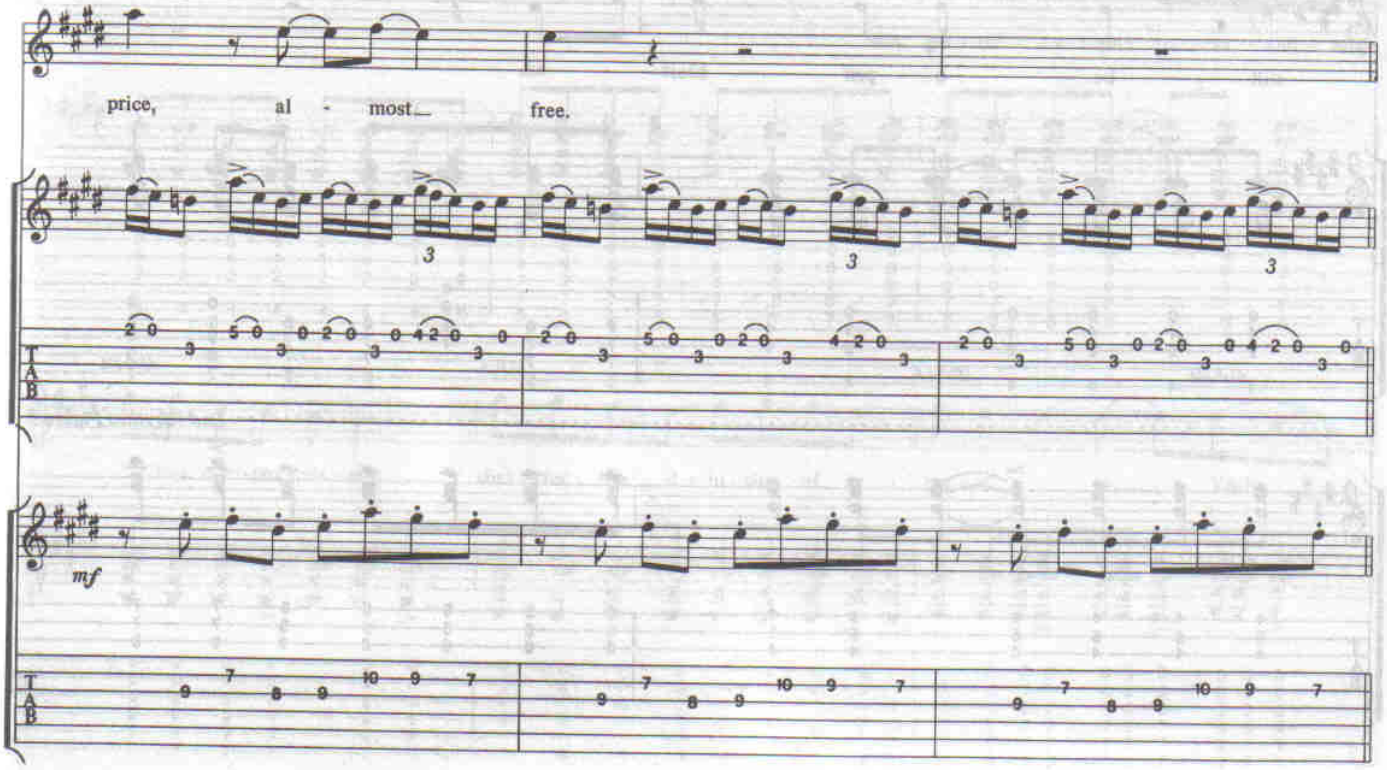


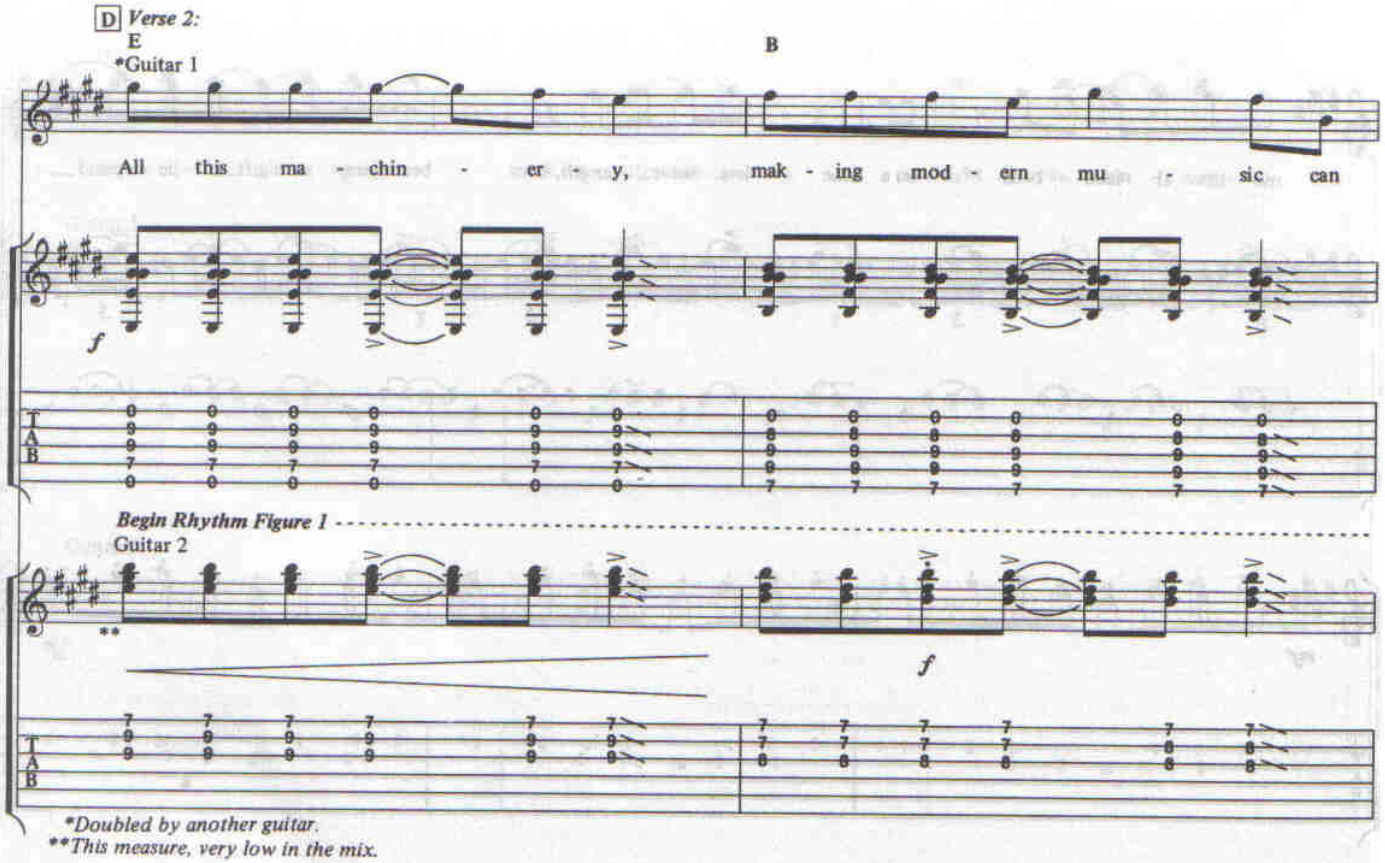
Guitar 3

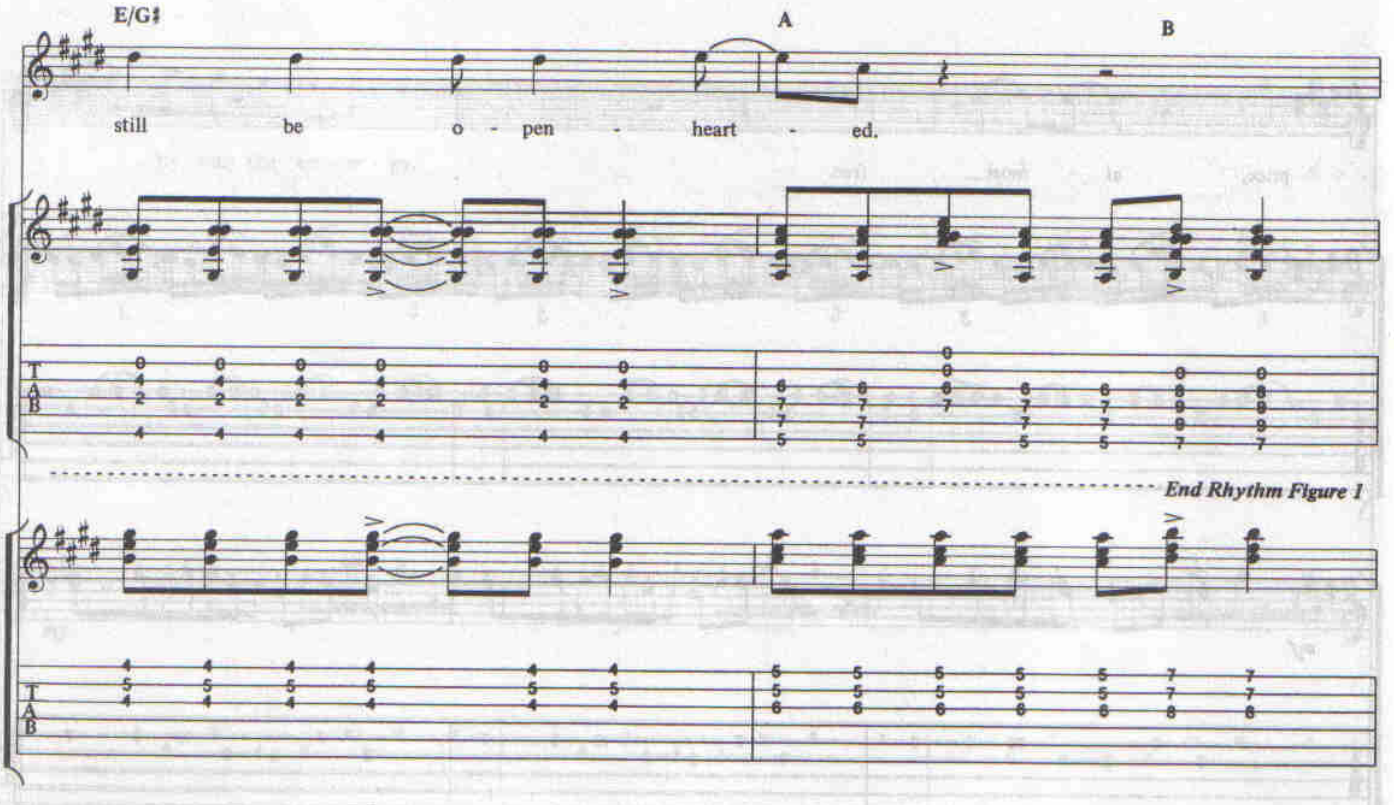


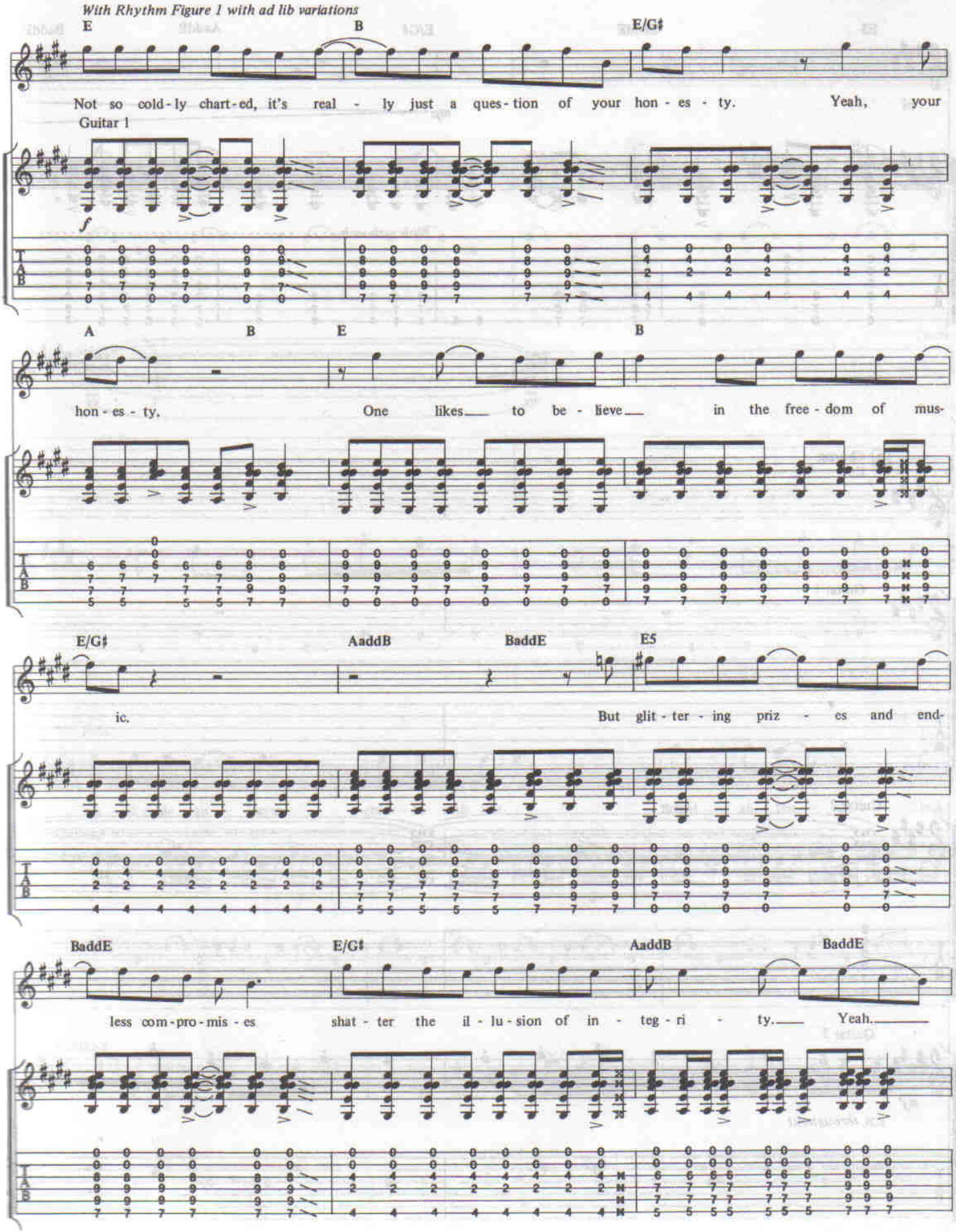

N.C.
vis - i - ble air - waves, crack - le with life. Bright an - ten - nae bris-
Guitar 1
Guitar 3
mf
tle with the en - er - gy. E -
mf

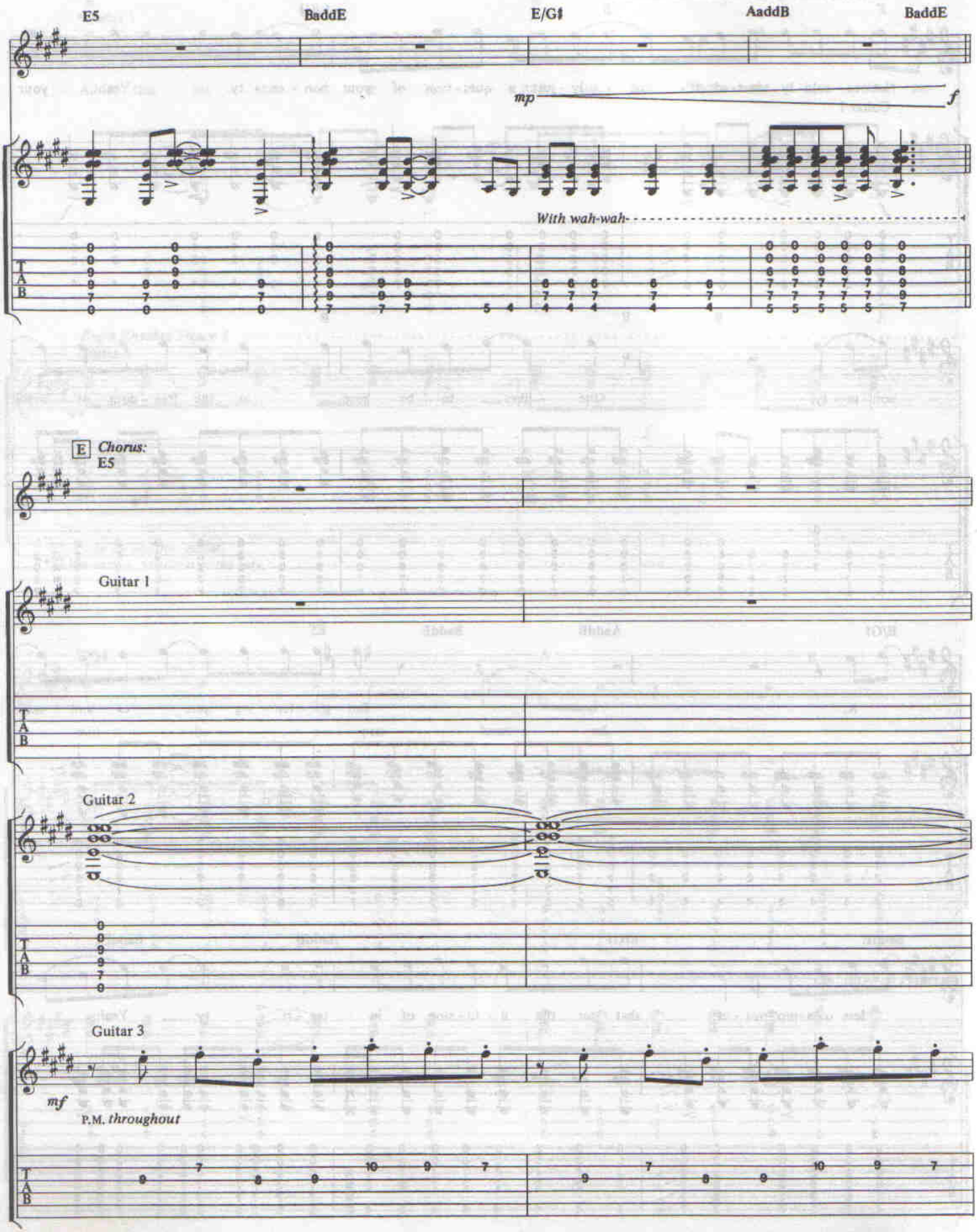

mo - tion - al feed - back on a time - less wave_ length, bear - ing a gift___ be - yond___
mf

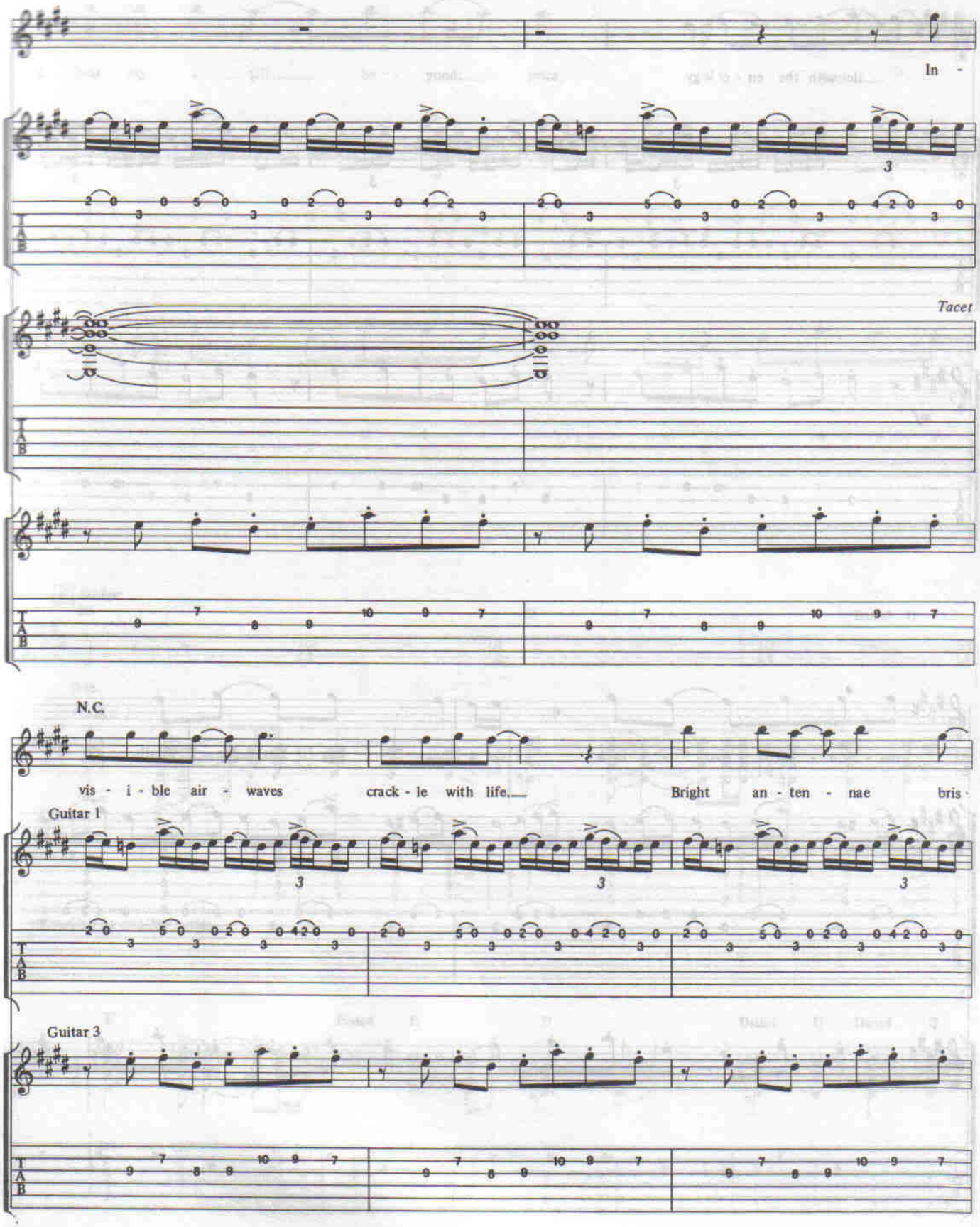

price, al - most_ free.
mf

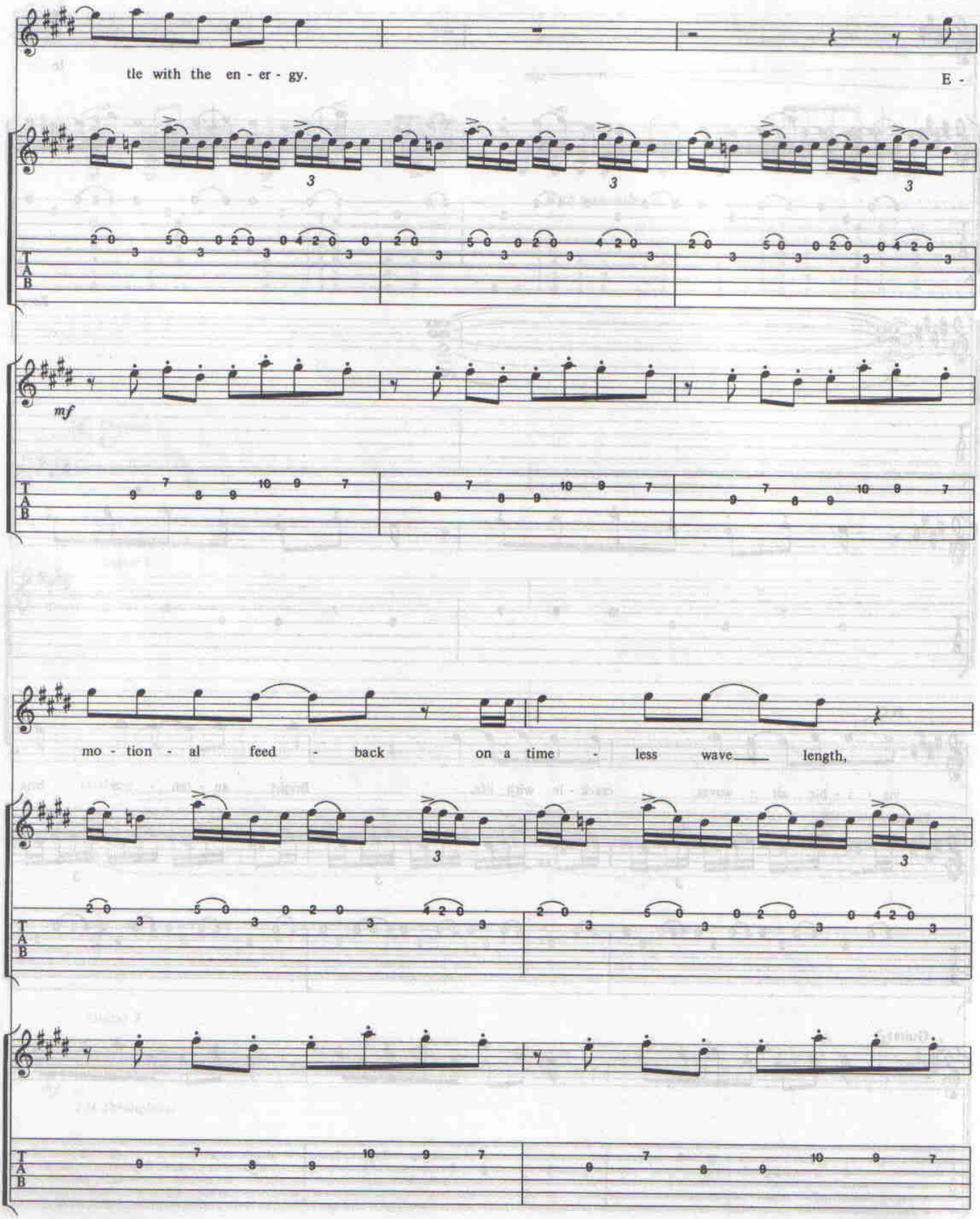

D Verse 2:
E
B
*Guitar 1
All this ma - chin - er - y, mak - ing mod - ern mu - sic can
f
Begin Rhythm Figure 1
Guitar 2
**
f
T
A
B
*Doubled by another guitar.
**This measure, very low in the mix.

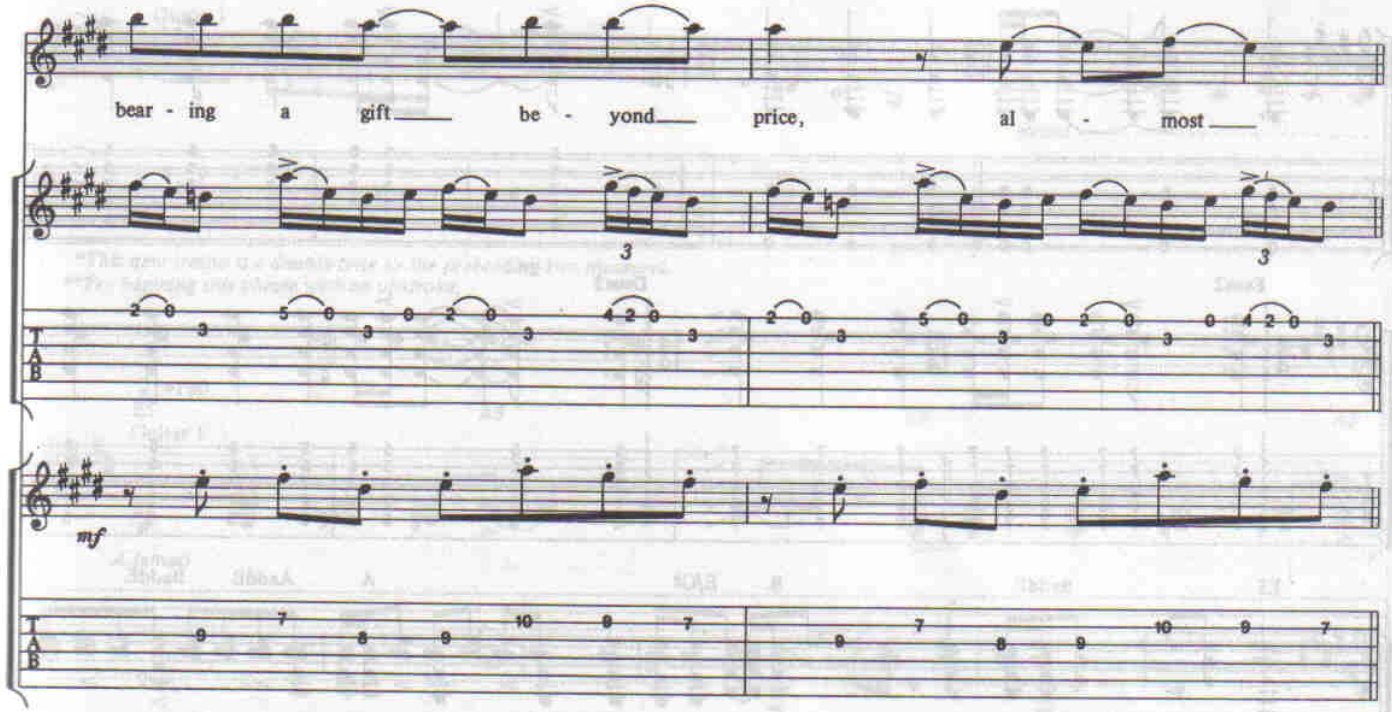

E/G♯
A
B
still be o - pen - heart - ed.
End Rhythm Figure 1
T
A
B

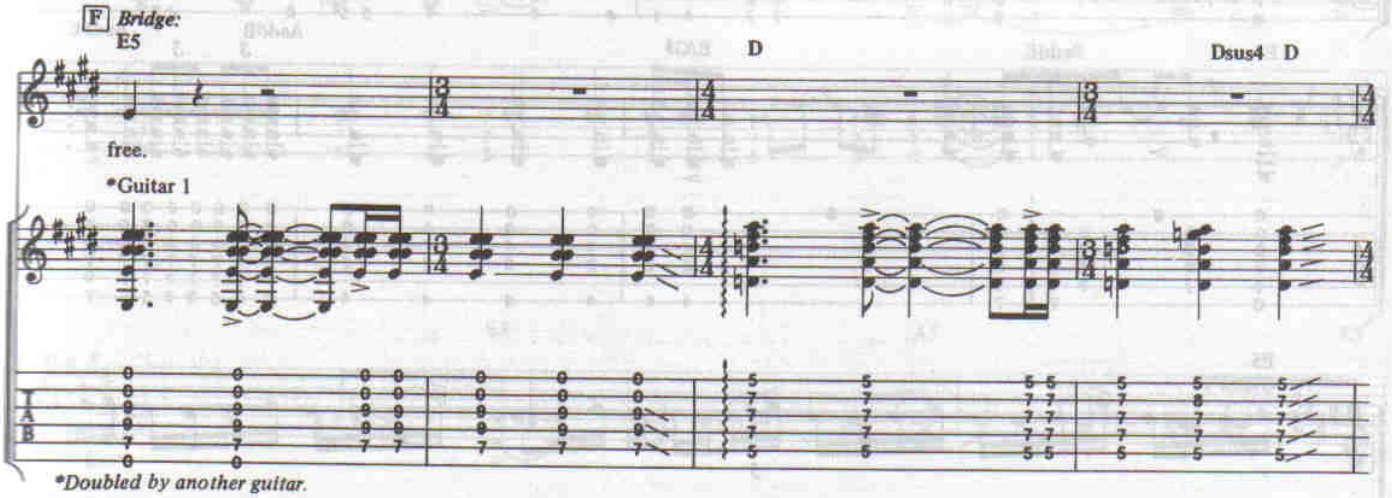

With Rhythm Figure 1 with ad lib variations
E
B
E/G♯
Not so cold-ly chart-ed, it's real - ly just a ques-tion of your hon - es - ty. Yeah, your
Guitar 1
f
A
B
E
B
hon - es - ty. One likes to be - lieve in the free - dom of mus-
E/G♯
AaddB
BaddE
E5
ic. But glit - ter - ing priz - es and end-
BaddE
E/G♯
AaddB
BaddE
less com-pro-mis - es shat - ter the il - lu - sion of in - teg - ri - ty. Yeah.
T
A
B

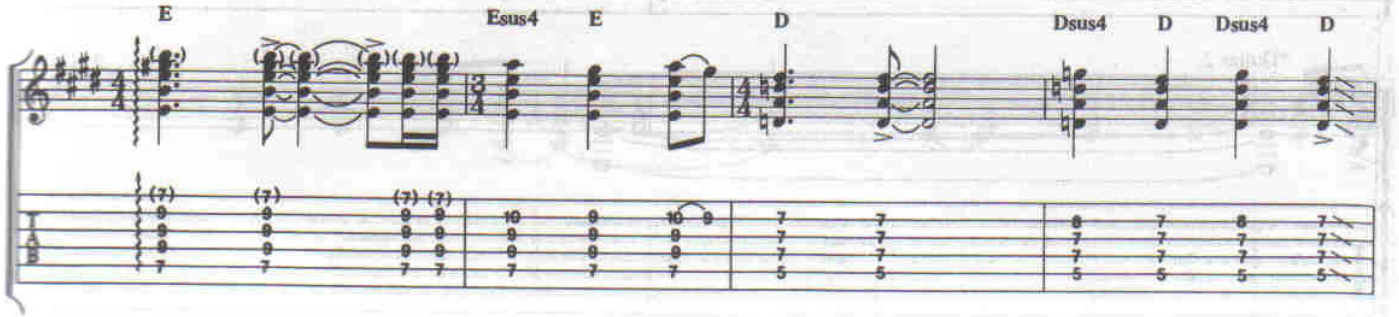

E5
BaddE
E/G♯
AaddB
BaddE
mp
f
With wah-wah
E Chorus:
E5
Guitar 1
Guitar 2
Guitar 3
mf
P.M. throughout
T
A
B

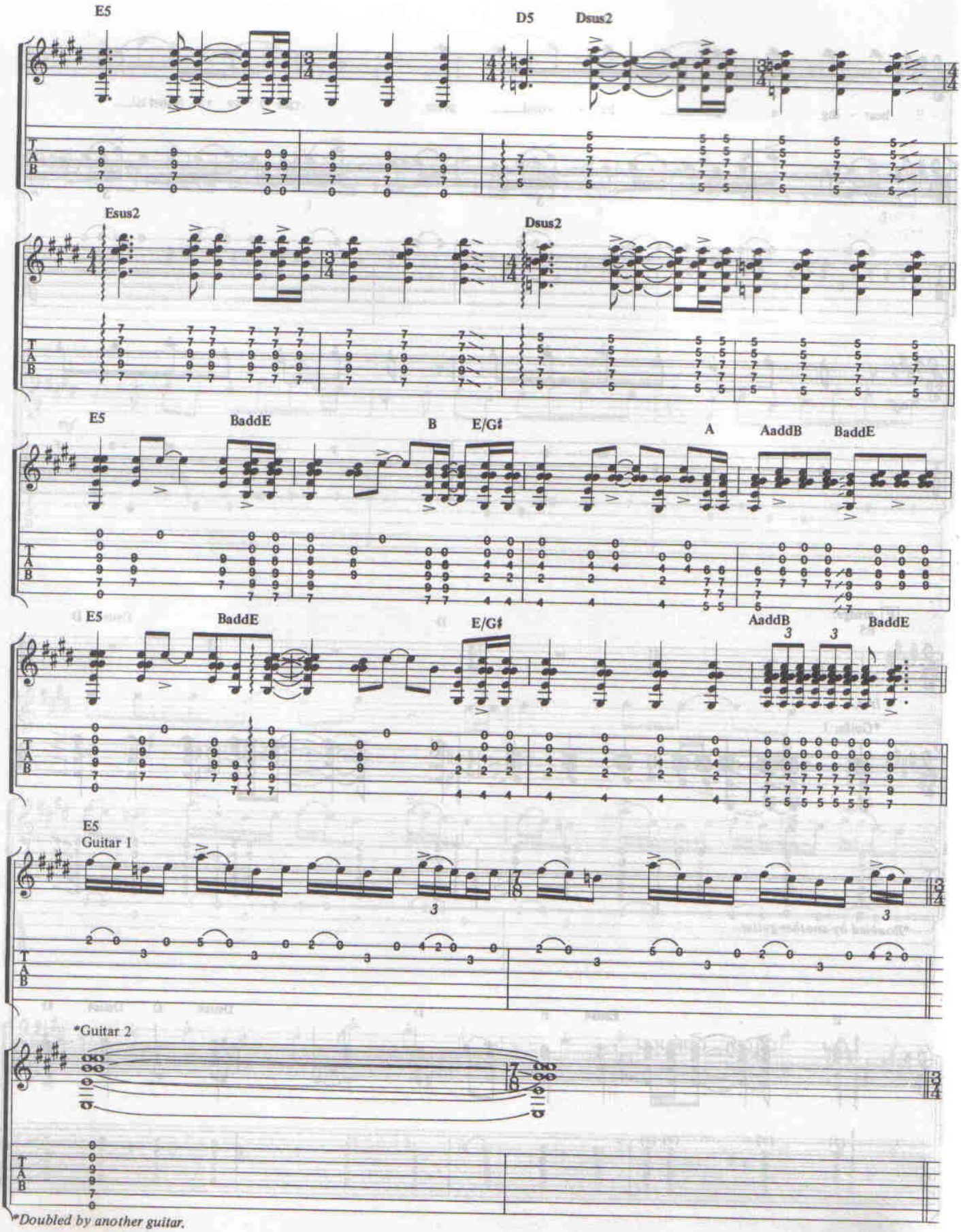

In -
Tacet
N.C.
vis - i - ble air - waves crack - le with life.
Bright an - ten - nae bris -
Guitar 1
Guitar 3


tle with the en - er - gy.
E -
mf
mo - tion - al feed - back on a time - less wave___ length,

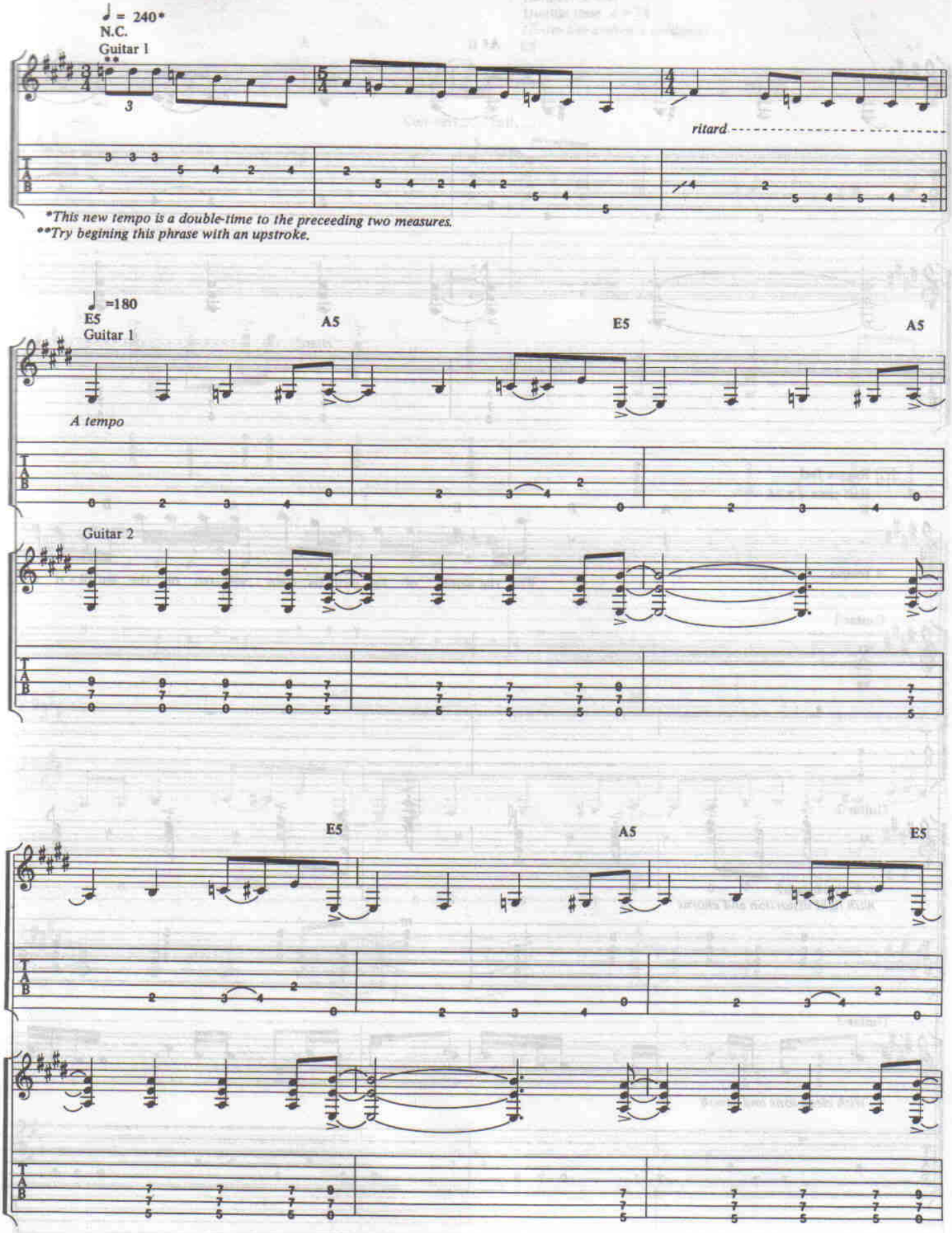

bear - ing a gift be - yond price, al - most
mf

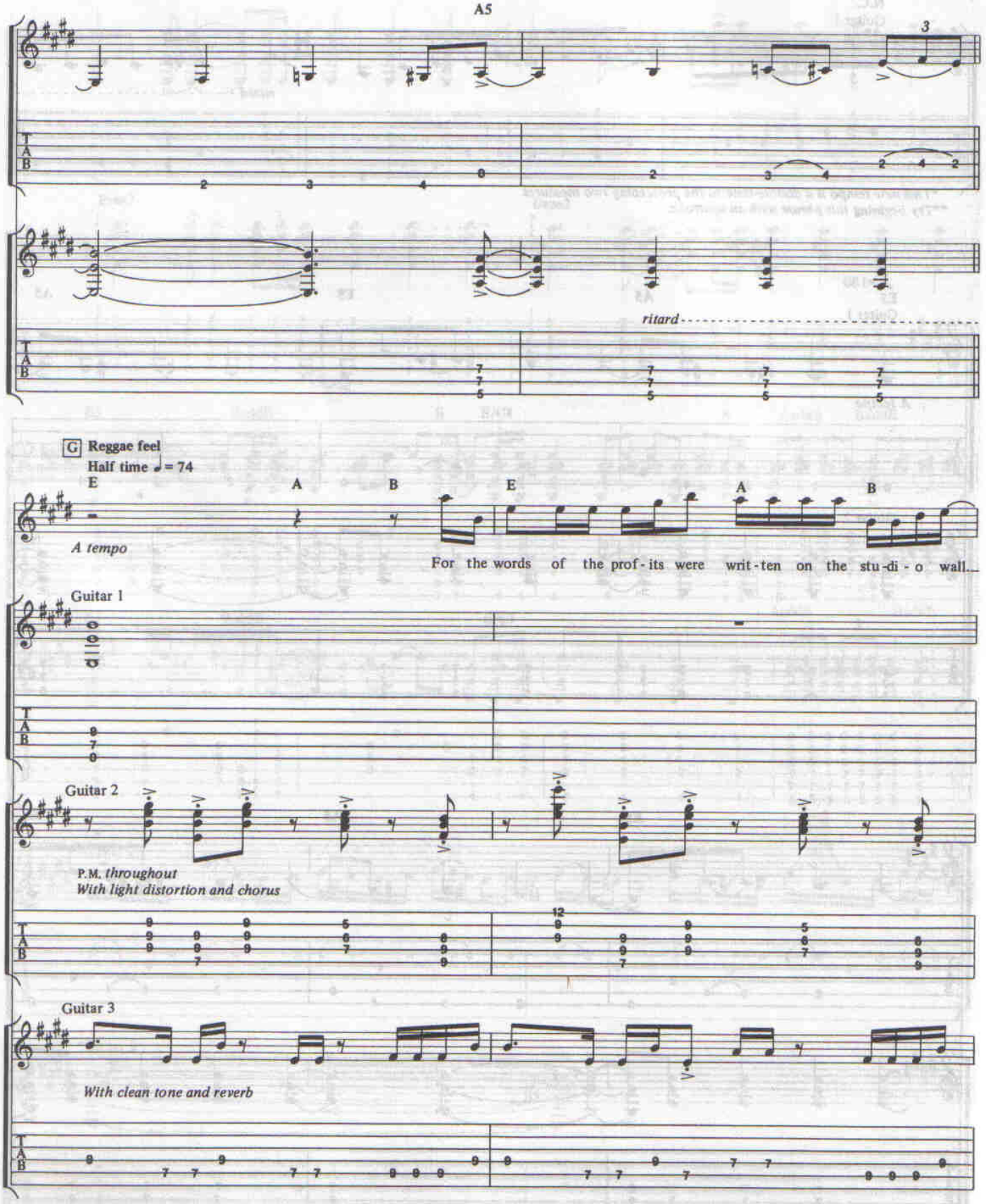

F Bridge:
E5
D
Dsus4 D
free.
*Guitar 1
*Doubled by another guitar.

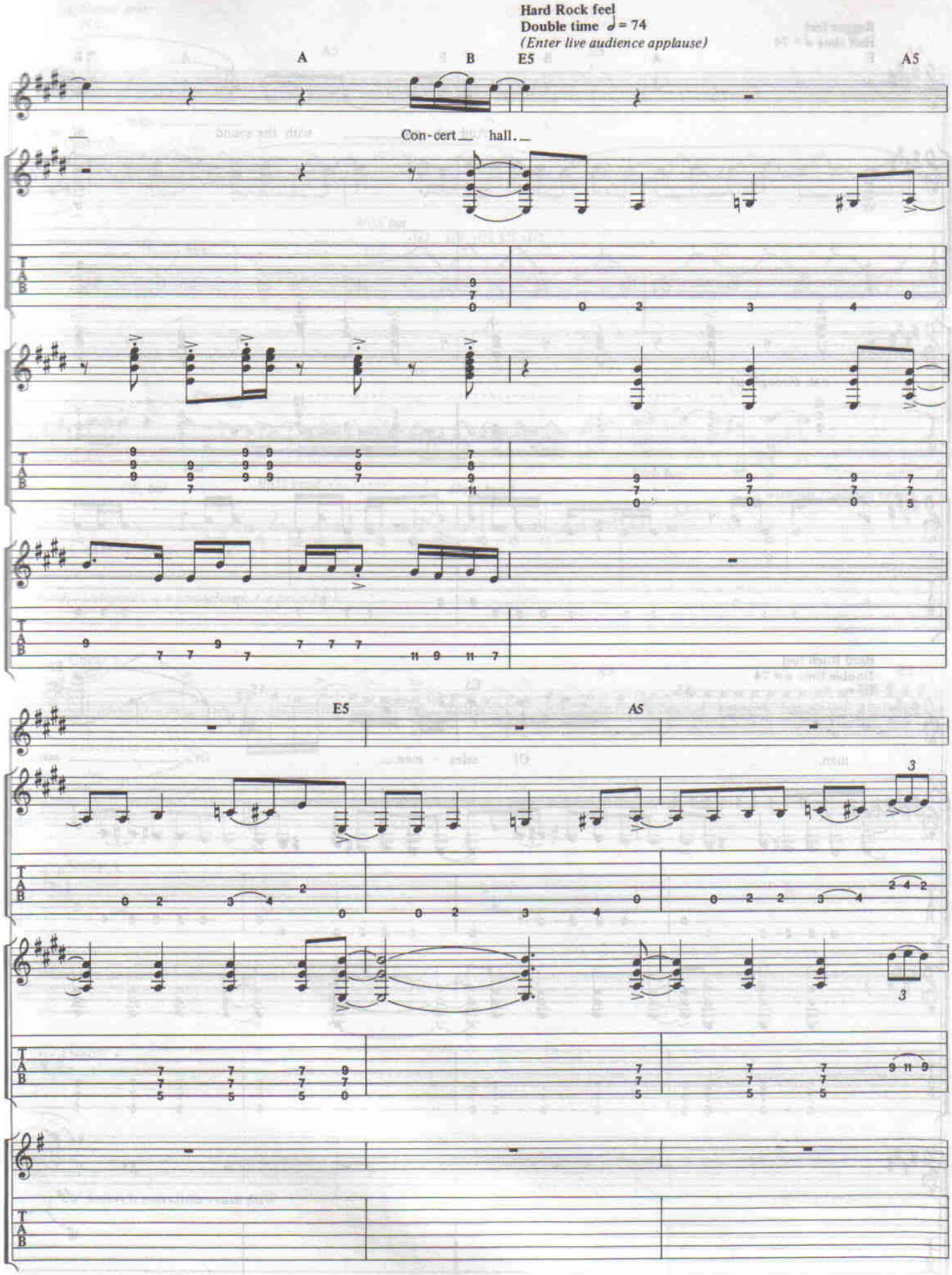

E
Esus4 E
D
Dsus4 D Dsus4 D

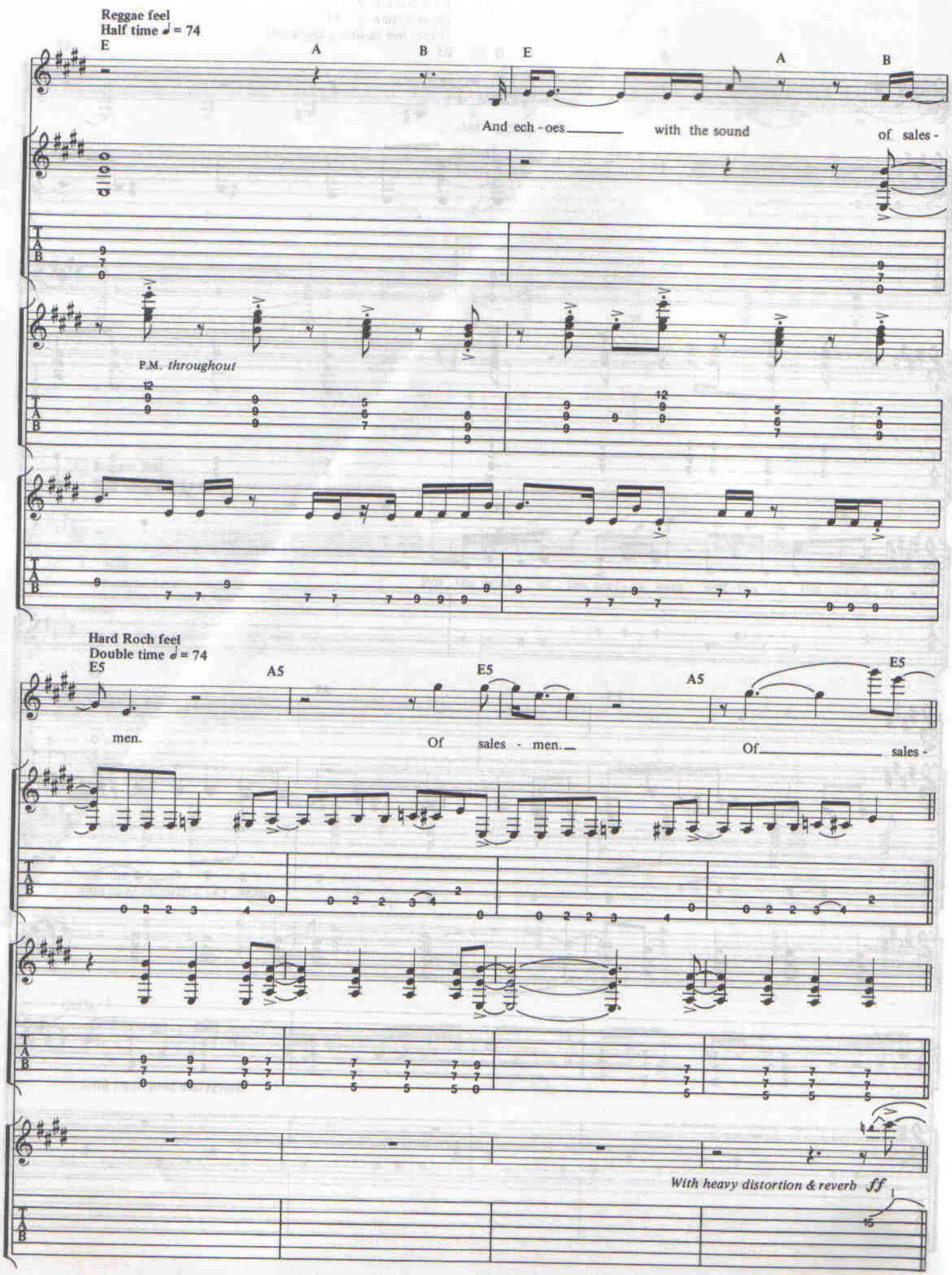


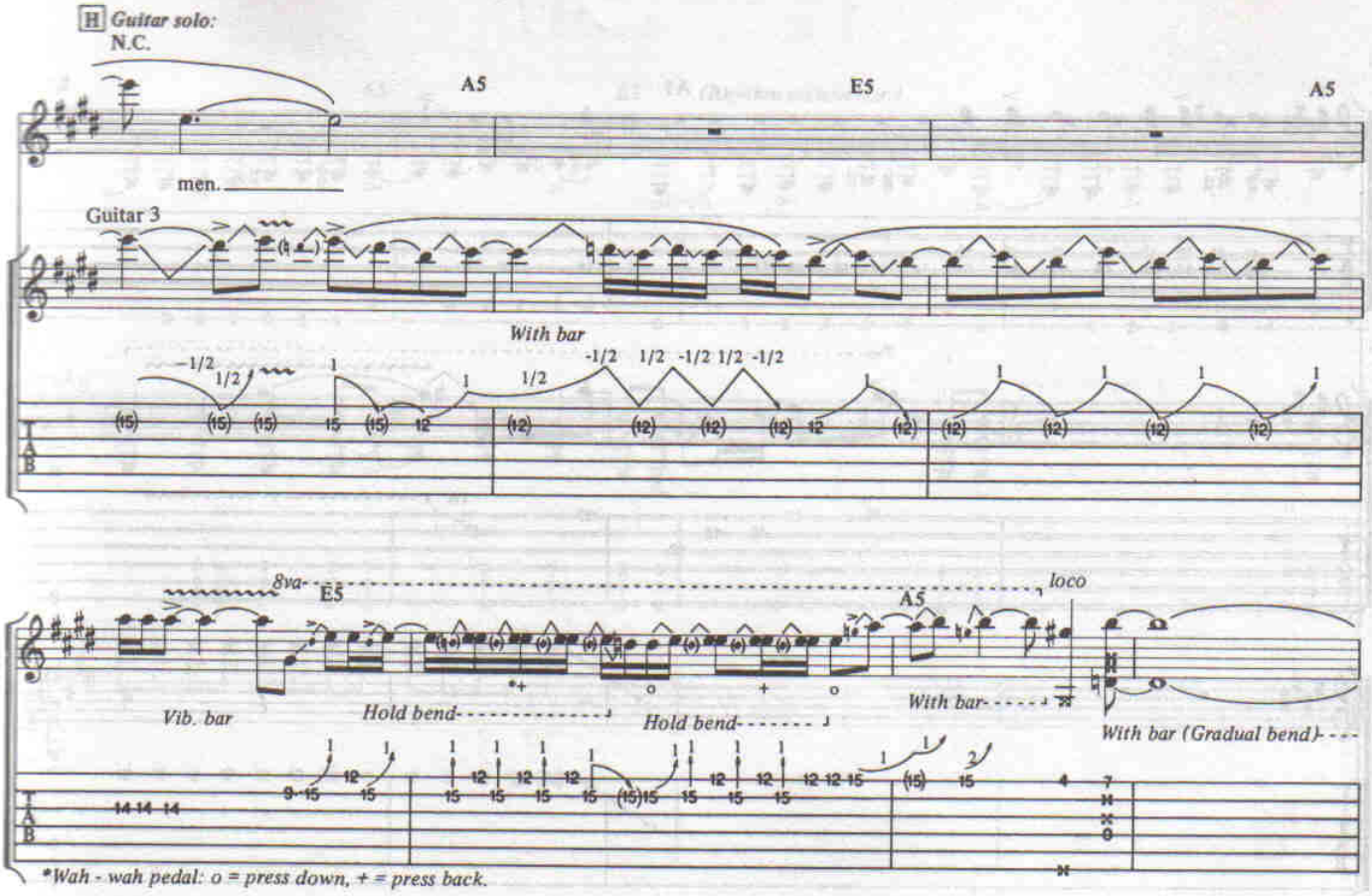
*Doubled by another guitar.

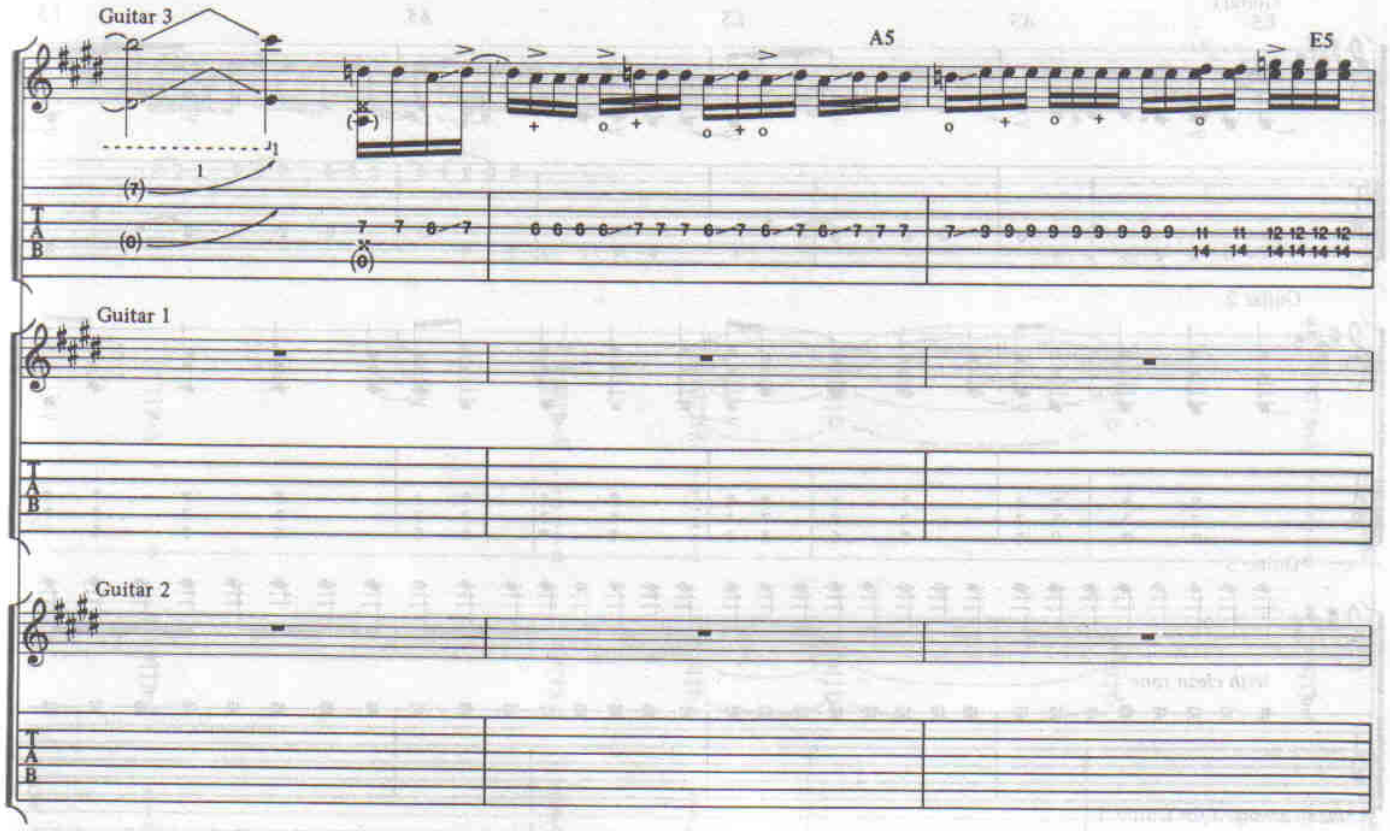

♩ = 240*
N.C.
Guitar 1
**
3
ritard
*This new tempo is a double-time to the preceeding two measures.
**Try begining this phrase with an upstroke.
♩ =180
E5
A5
E5
A5
Guitar 1
A tempo
Guitar 2
E5
A5
E5

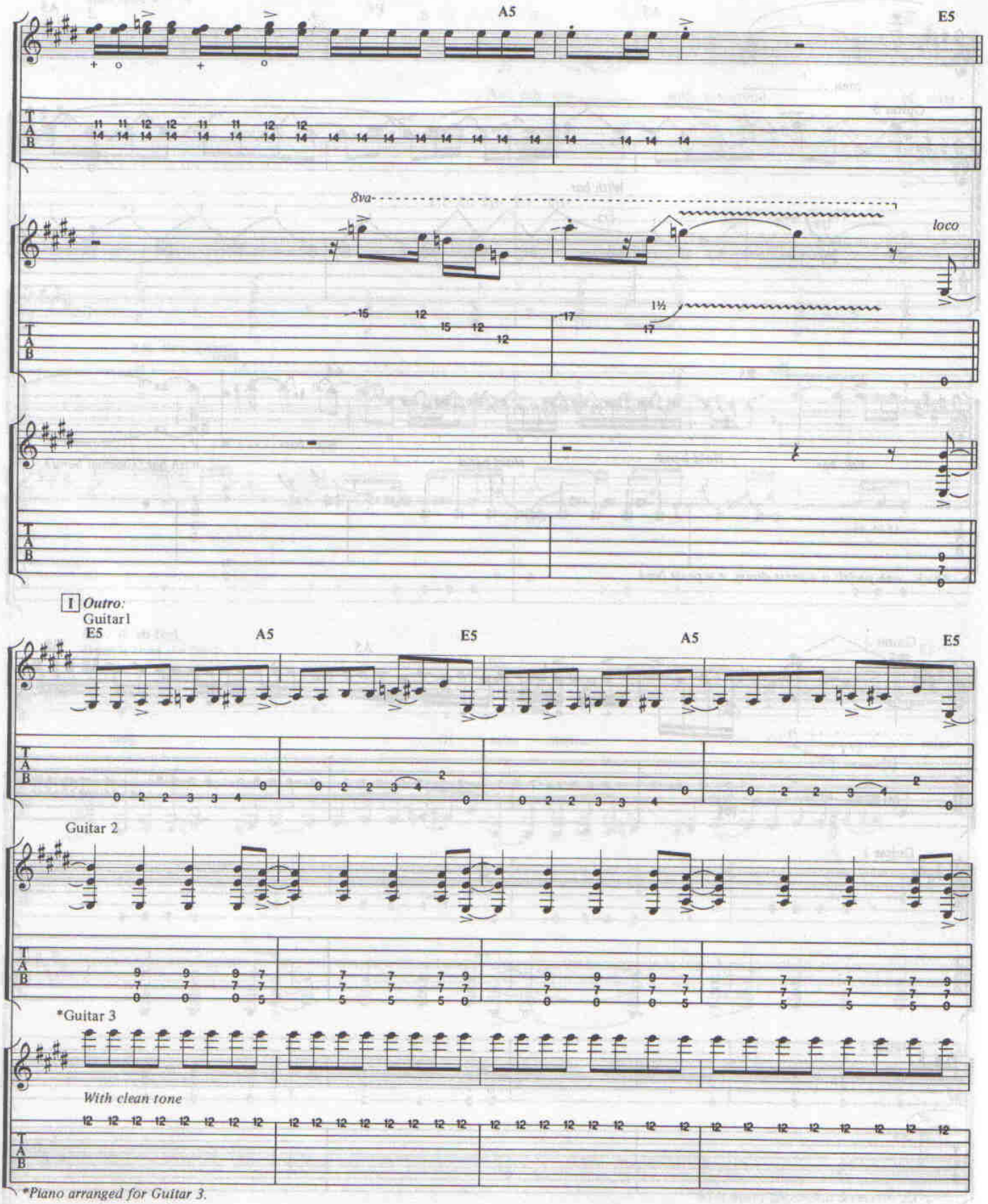

A5
3
ritard
G Reggae feel
Half time ♩= 74
E
A
B
E
A
B
A tempo
For the words of the prof-its were writ-ten on the stu-di-o wall...
Guitar 1
Guitar 2
P.M. throughout
With light distortion and chorus
Guitar 3
With clean tone and reverb


Hard Rock feel
Double time ♩ = 74
(Enter live audience applause)
A
B
E5
A5
Con-cert hall.
E5
A5

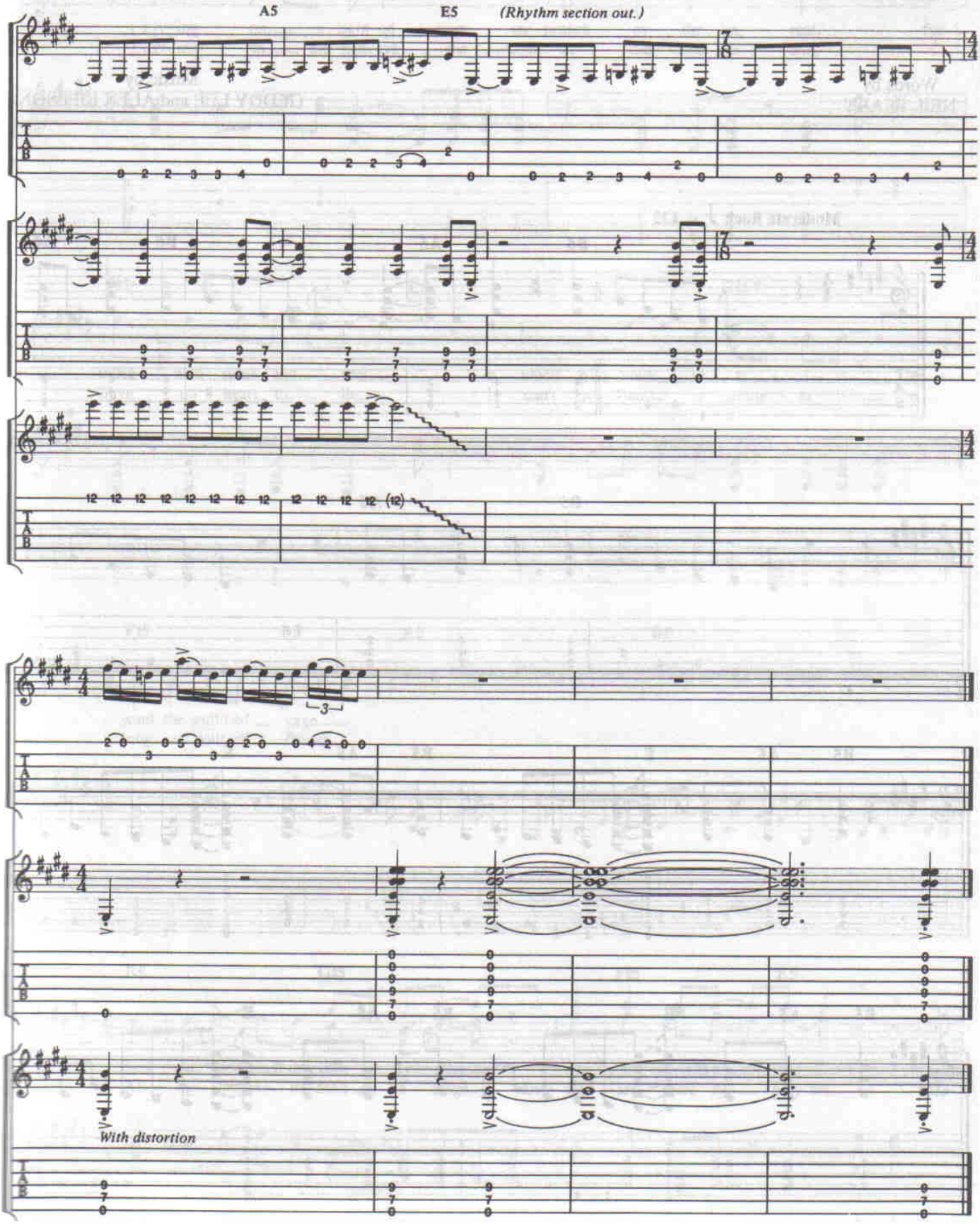

Reggae feel
Half time ♩ = 74
E
A
B
E
A
B
And ech - oes
with the sound
of sales -
P.M. throughout
Hard Roch feel
Double time 𝅗𝅥 = 74
E5
A5
E5
A5
E5
men.
Of sales - men.
Of
sales -
With heavy distortion & reverb
ff


H Guitar solo:
N.C.
A5
E5
A5
men.
Guitar 3
With bar
8va
E5
loco
A5
Vib. bar
Hold bend
Hold bend
With bar
With bar (Gradual bend)
*Wah - wah pedal: o = press down, + = press back.


Guitar 3
A5
E5
Guitar 1
Guitar 2



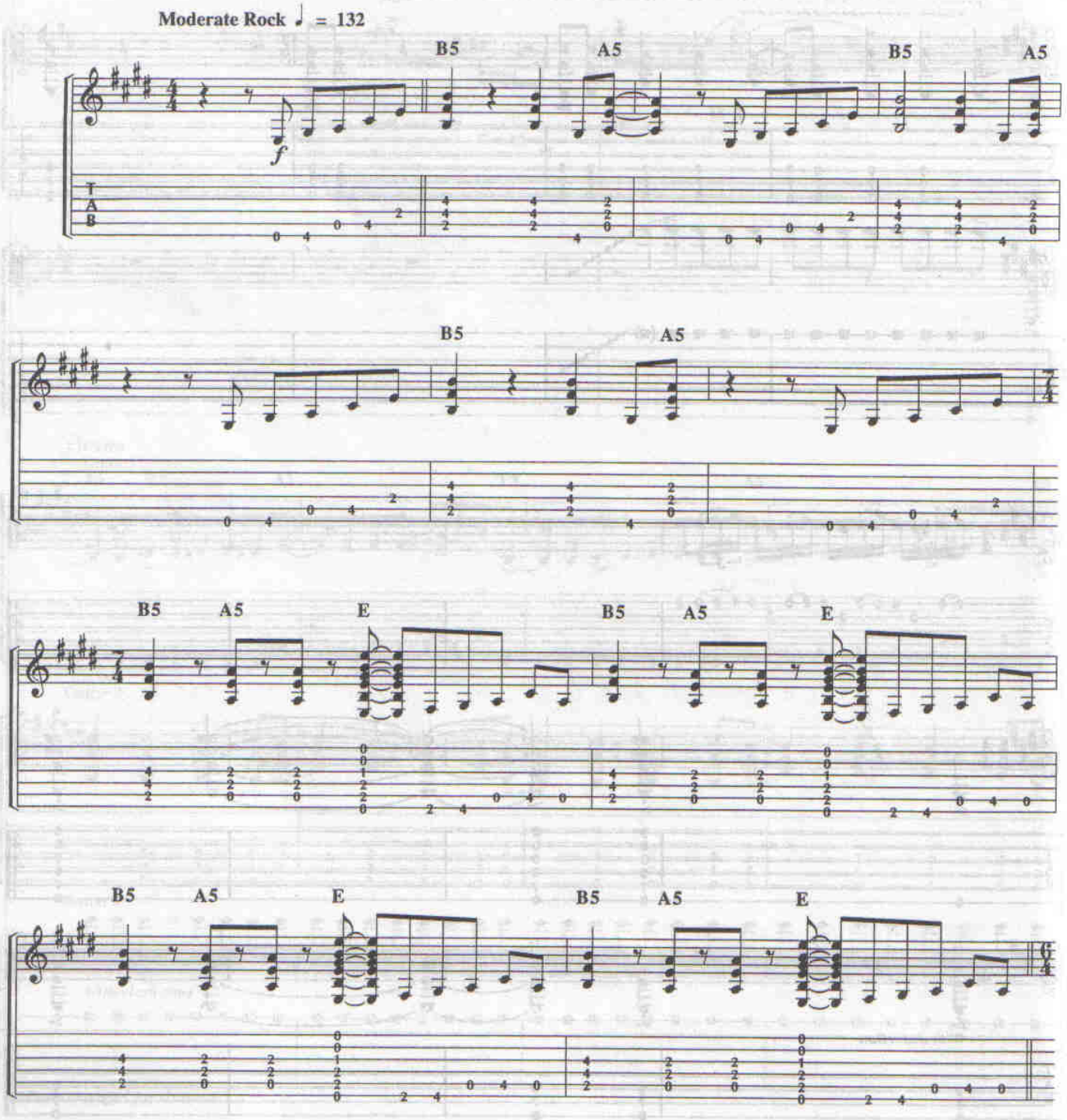
*Piano arranged for Guitar 3.


A5
E5
(Rhythm section out.)
With distortion

LIMELIGHT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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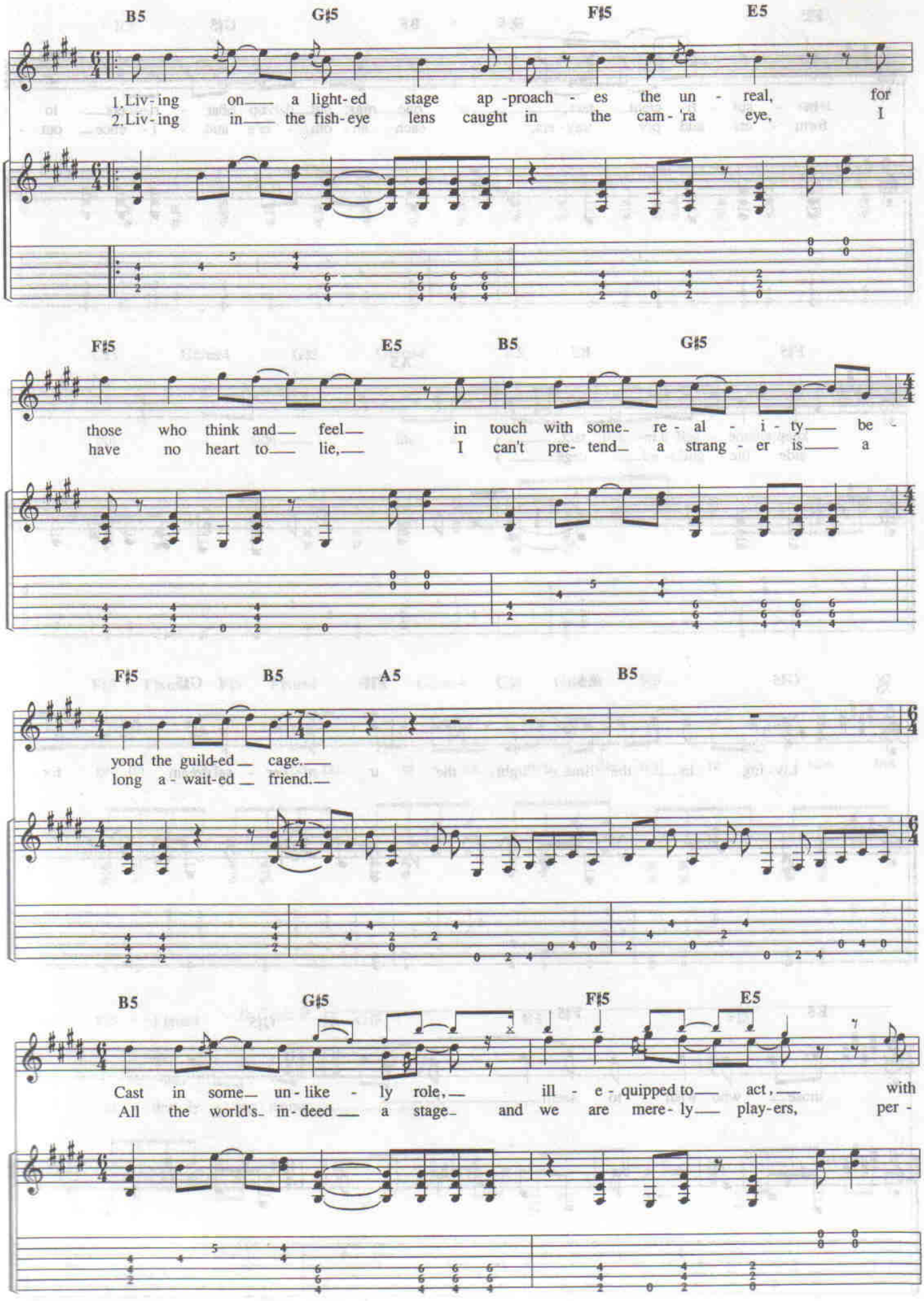
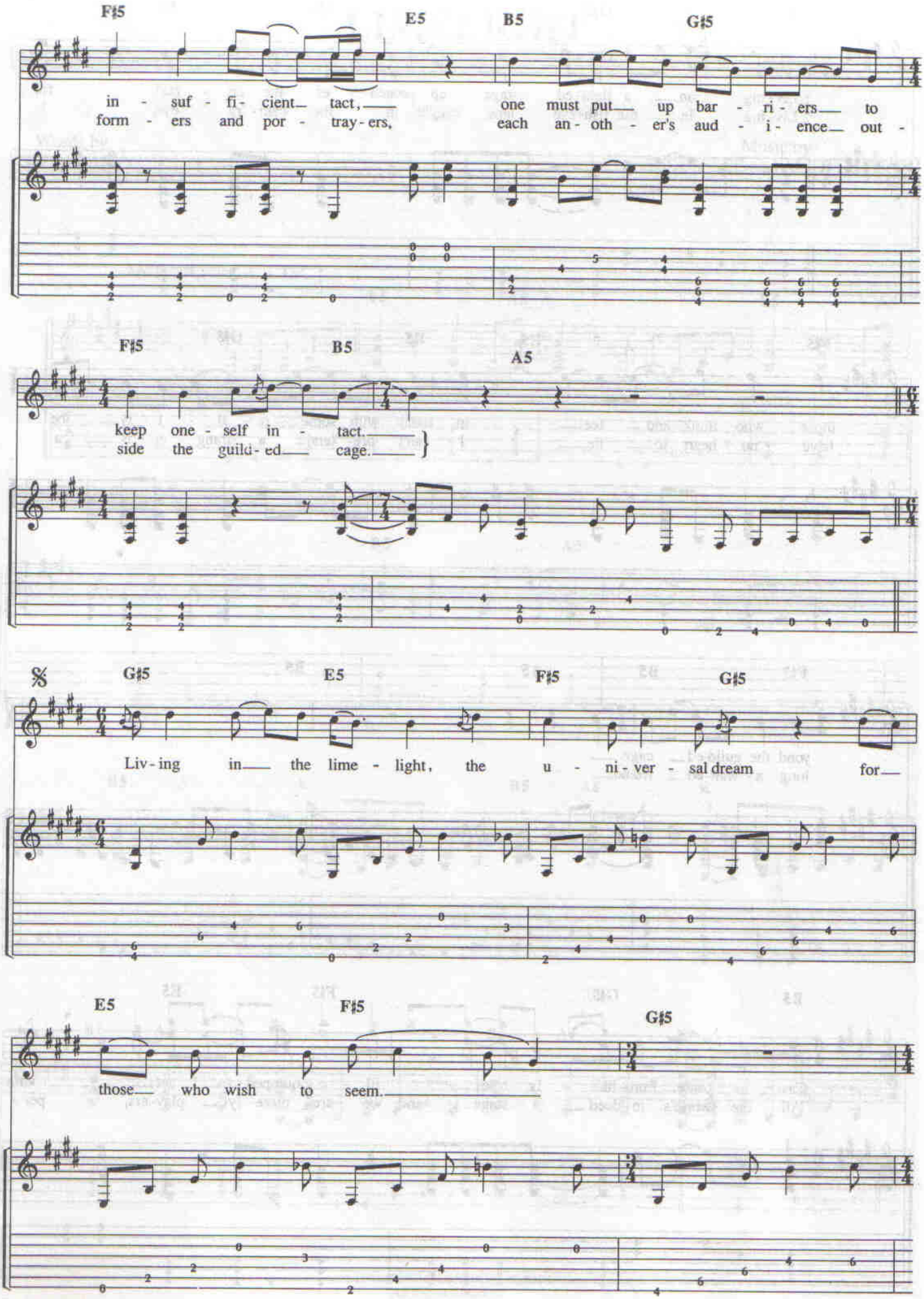
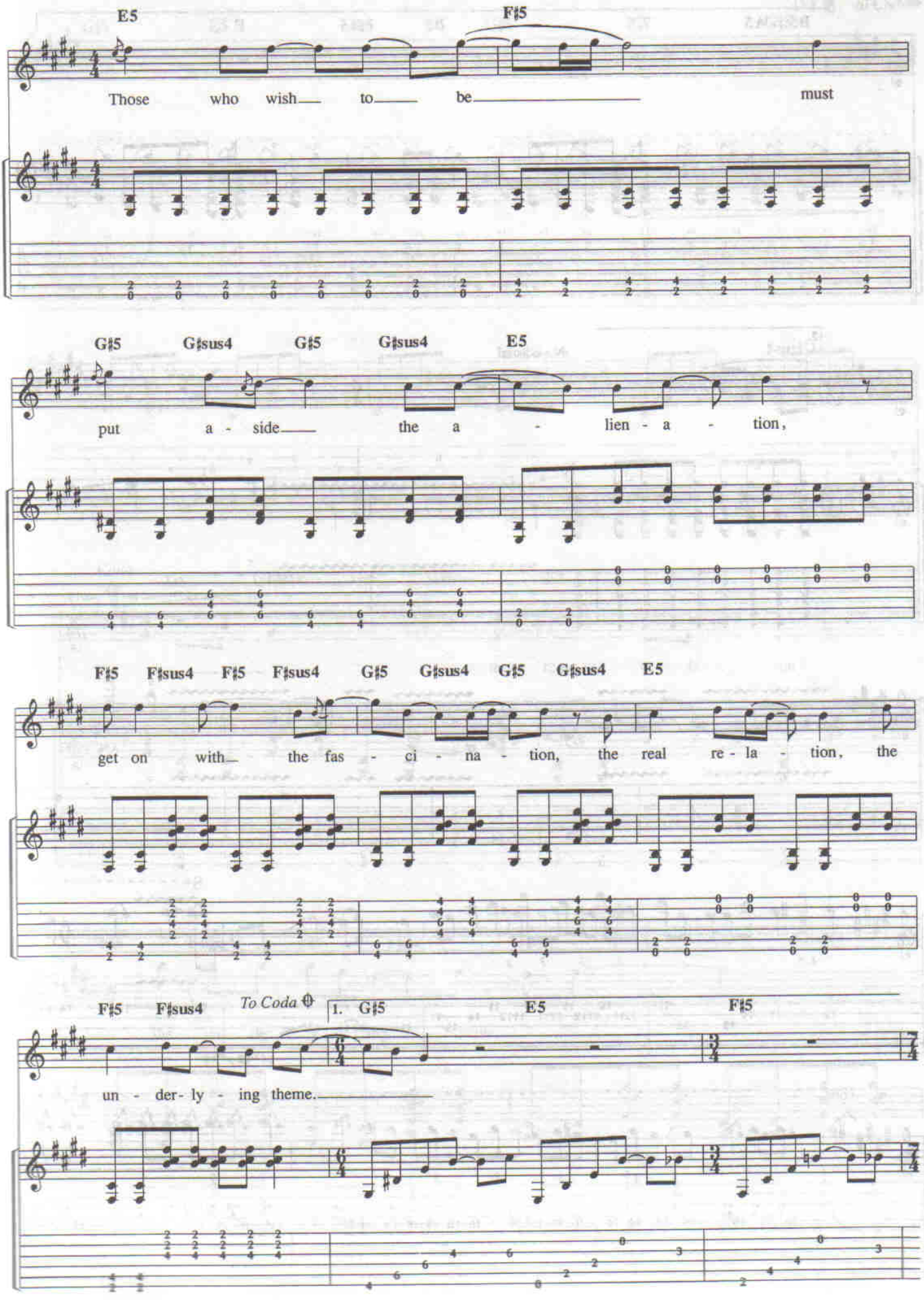
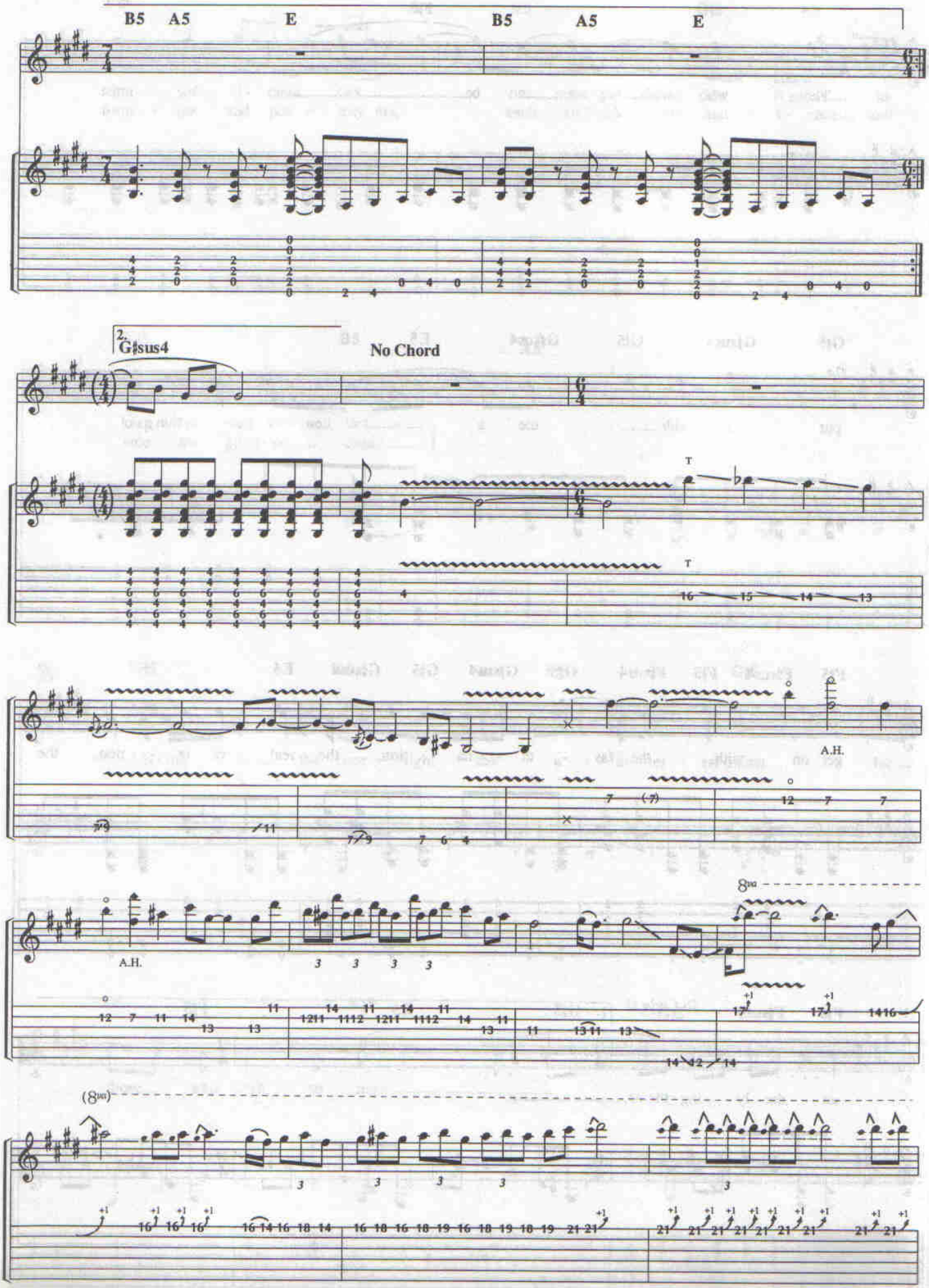
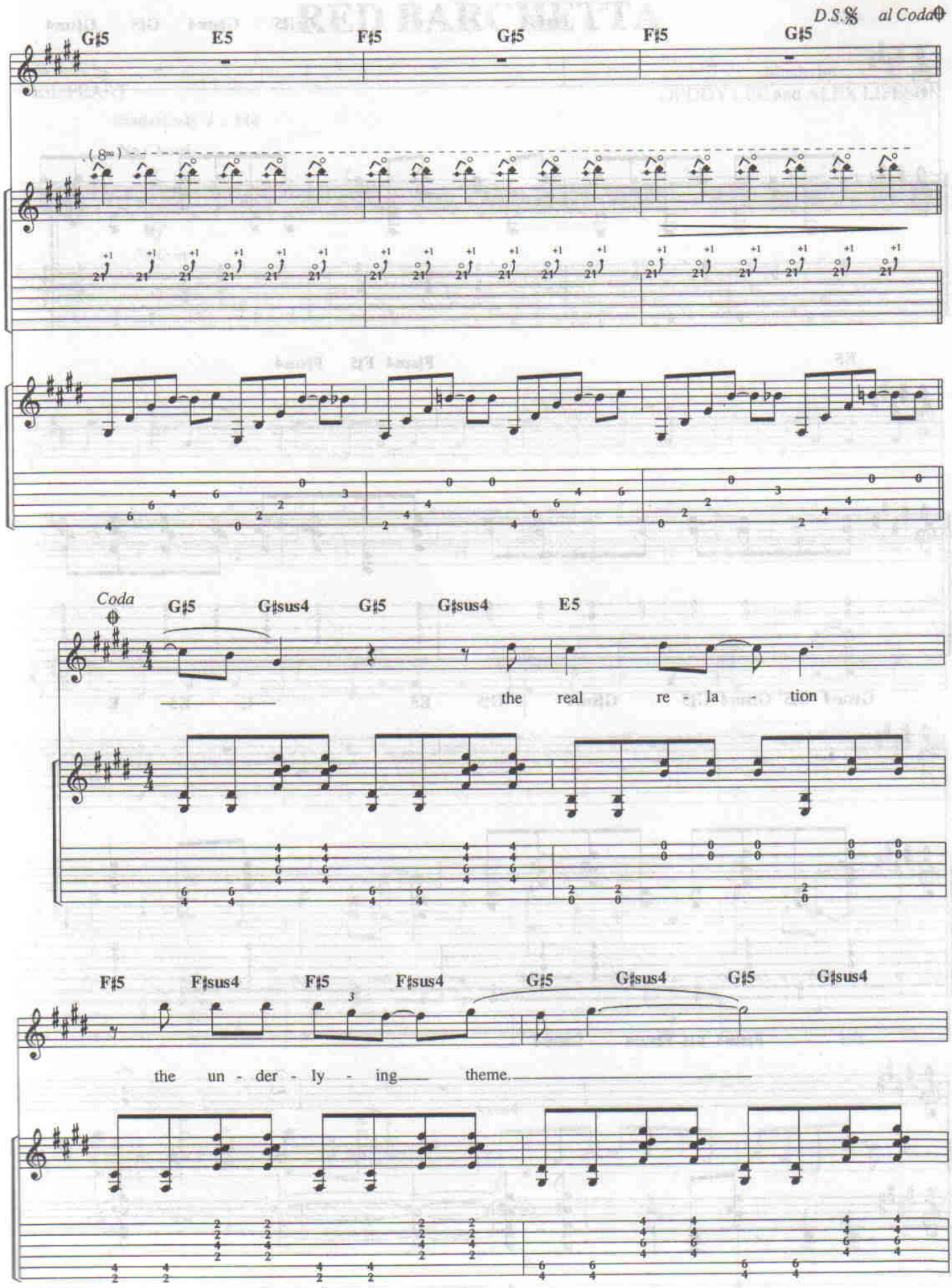
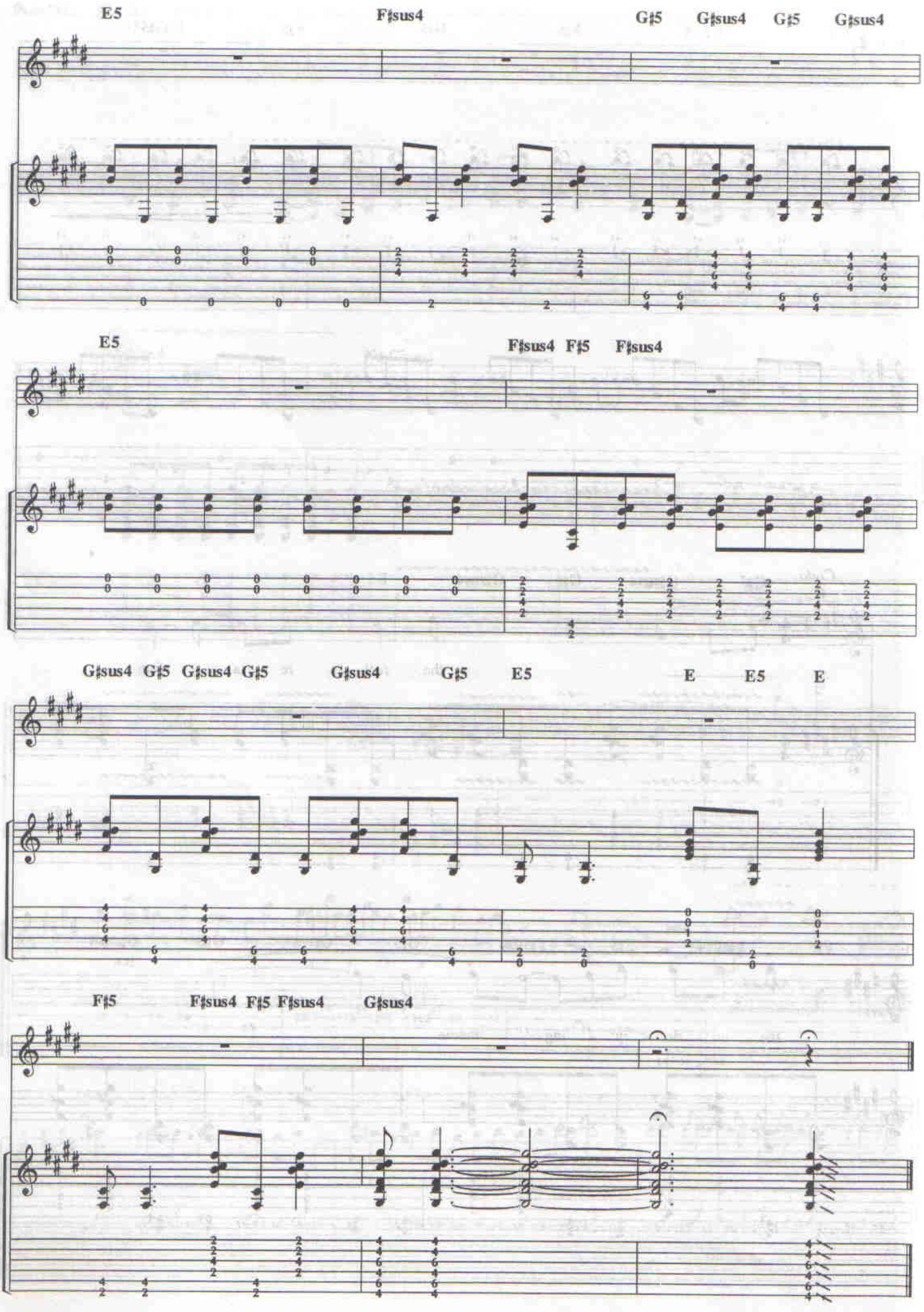

B5 G♯5 F♯5 E5
1. Liv-ing on a light-ed stage ap-proach-es the un-real, for
2. Liv-ing in the fish-eye lens caught in the cam-'ra eye, I
F♯5 E5 B5 G♯5
those who think and feel in touch with some-re-al-i-ty be-
have no heart to lie, I can't pre-tend a strang-er is a
F♯5 B5 A5 B5
yond the guild-ed cage.
long a-wait-ed friend.
B5 G♯5 F♯5 E5
Cast in some-un-like-ly role, ill-e-quipped to act, with
All the world's in-deed a stage and we are mere-ly play-ers, per-


F♯5
E5
B5
G♯5
in - suf - fi - cient tact,
form - ers and por - tray - ers,
one must put up bar - ri - ers to
each an - oth - er's aud - i - ence out -
F♯5
B5
A5
keep one - self in - tact.
side the guild - ed cage.
𝄋
G♯5
E5
F♯5
G♯5
Liv - ing in the lime - light, the u - ni - ver - sal dream for
E5
F♯5
G♯5
those who wish to seem.


E5
F♯5
Those who wish to be must
G♯5 G♯sus4 G♯5 G♯sus4 E5
put a - side the a - lien - a - tion,
F♯5 F♯sus4 F♯5 F♯sus4 G♯5 G♯sus4 G♯5 G♯sus4 E5
get on with the fas - ci - na - tion, the real re - la - tion, the
F♯5 F♯sus4 To Coda 1. G♯5 E5 F♯5
un - der- ly - ing theme.


B5 A5 E
B5 A5 E
2. G♯sus4
No Chord
T
T
A.H.
A.H.
8va
(8va)


D.S.𝄋 al Coda
G♯5
E5
F♯5
G♯5
F♯5
G♯5
Coda
G♯5
G♯sus4
G♯5
G♯sus4
E5
the real re - la - tion
F♯5
F♯sus4
F♯5
F♯sus4
G♯5
G♯sus4
G♯5
G♯sus4
the un - der - ly - ing theme.


E5
F♯sus4
G♯5
G♯sus4
G♯5
G♯sus4
E5
F♯sus4
F♯5
F♯sus4
G♯sus4
G♯5
G♯sus4
G♯5
G♯sus4
G♯5
E5
E
E5
E
F♯5
F♯sus4
F♯5
F♯sus4
G♯sus4

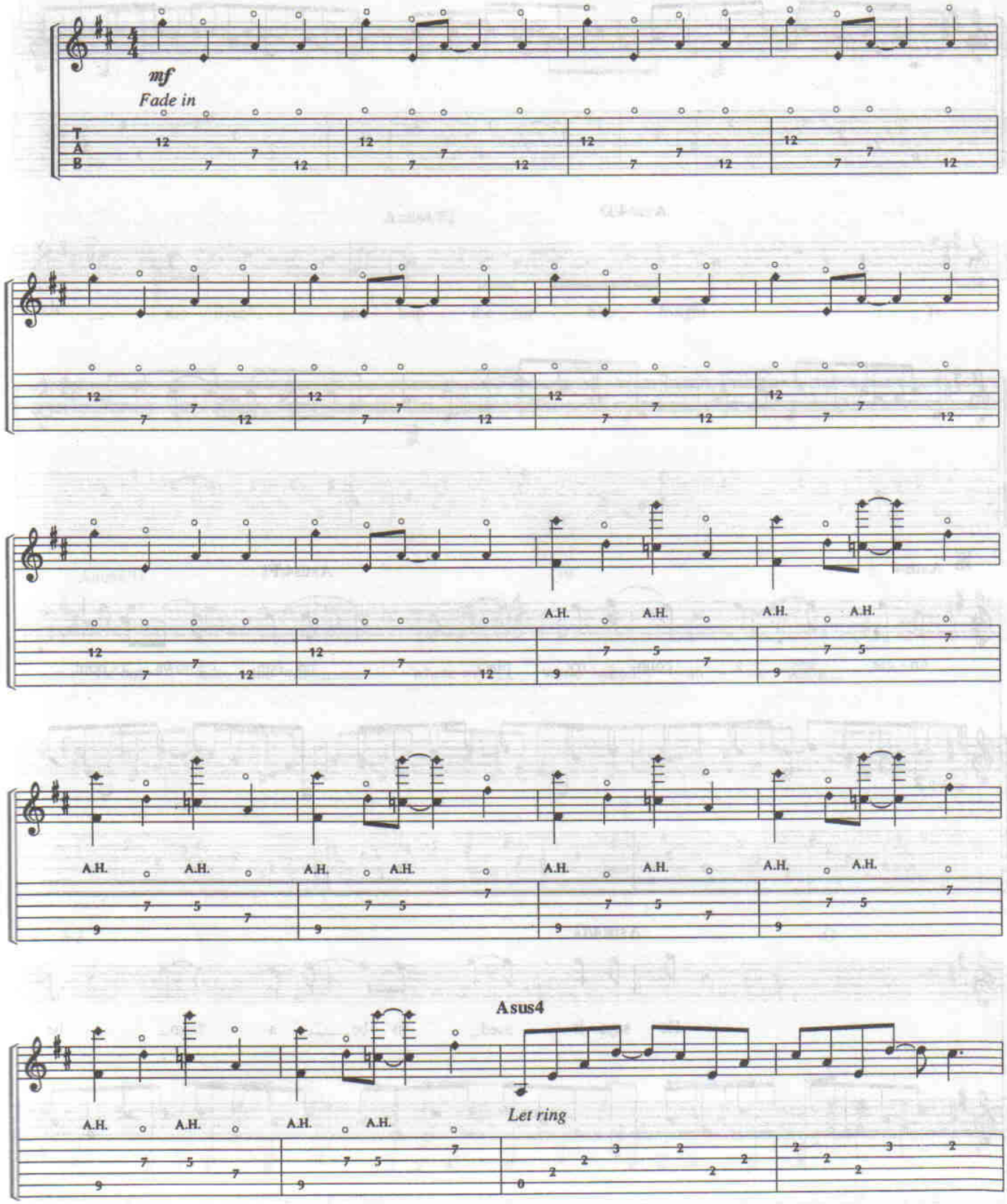
RED BARCHETTA

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately ♩ = 144

No Chord



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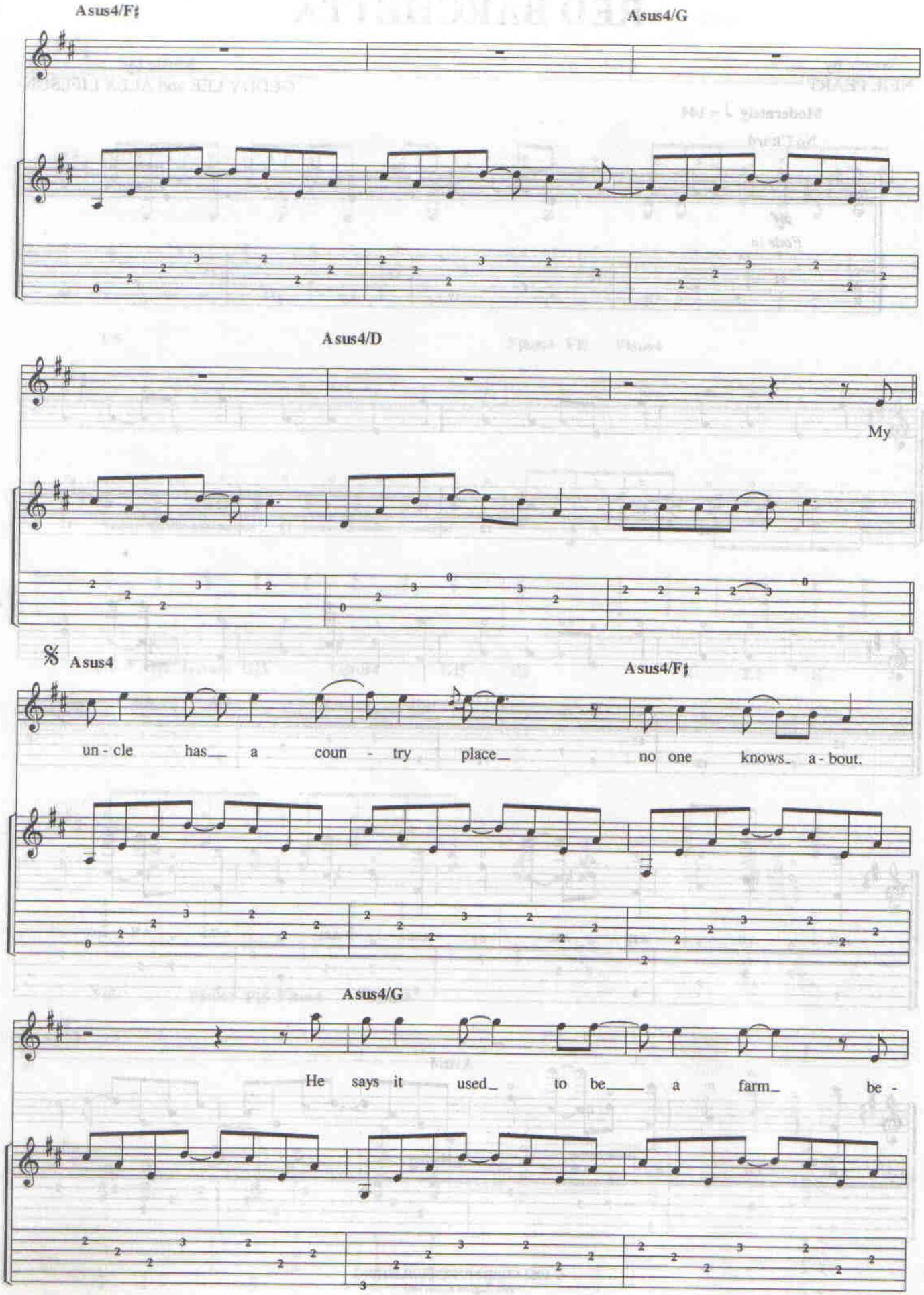
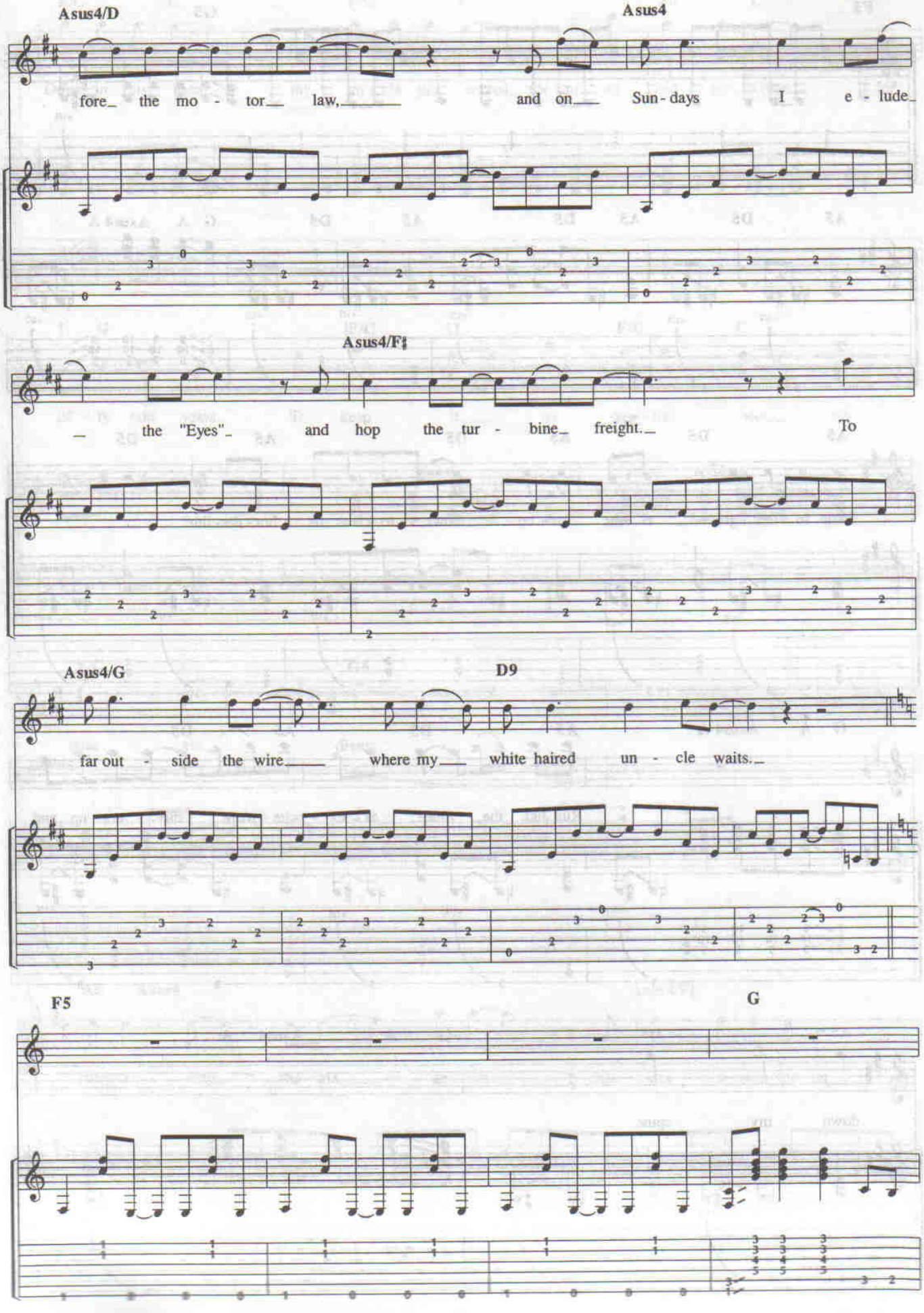
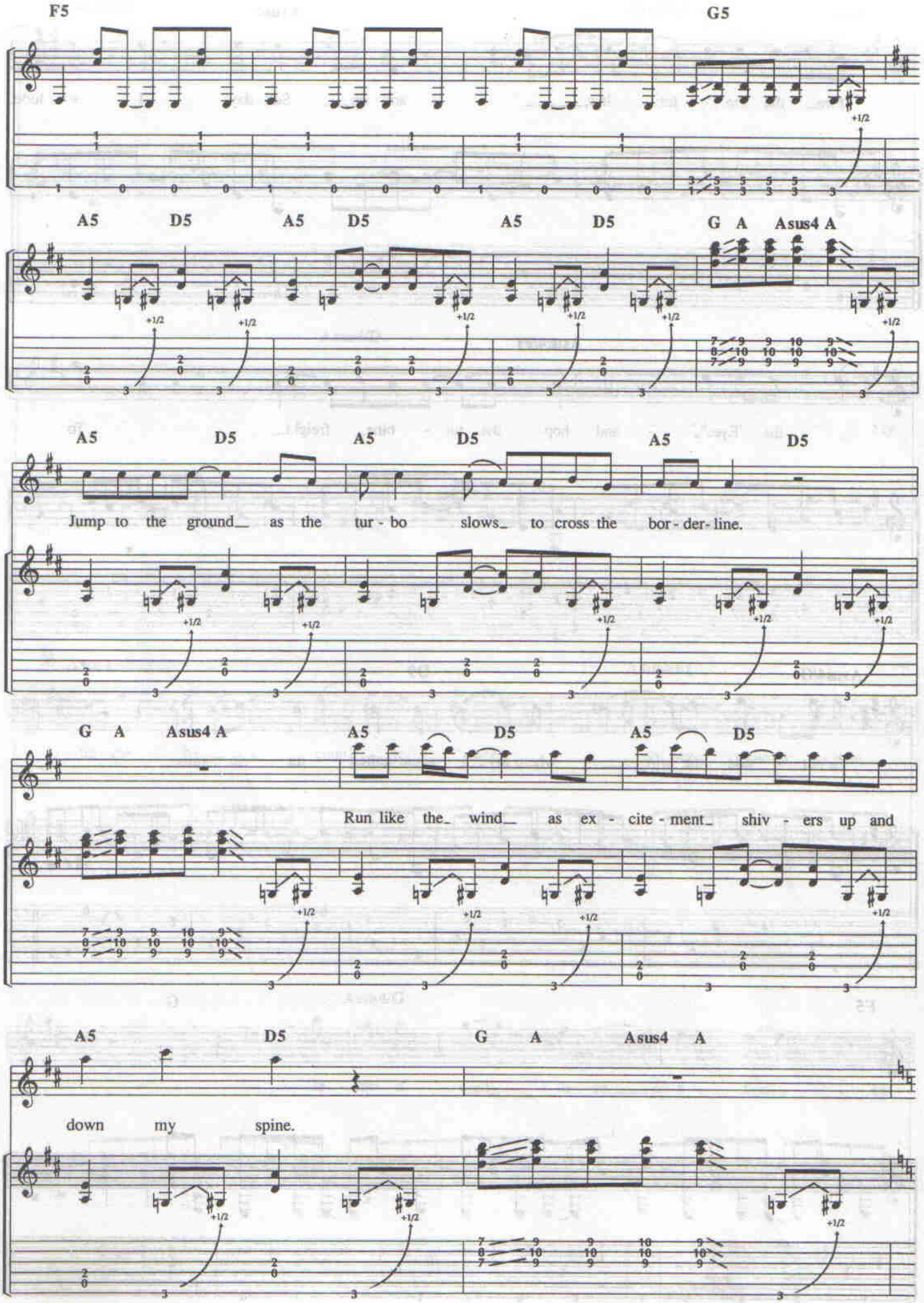
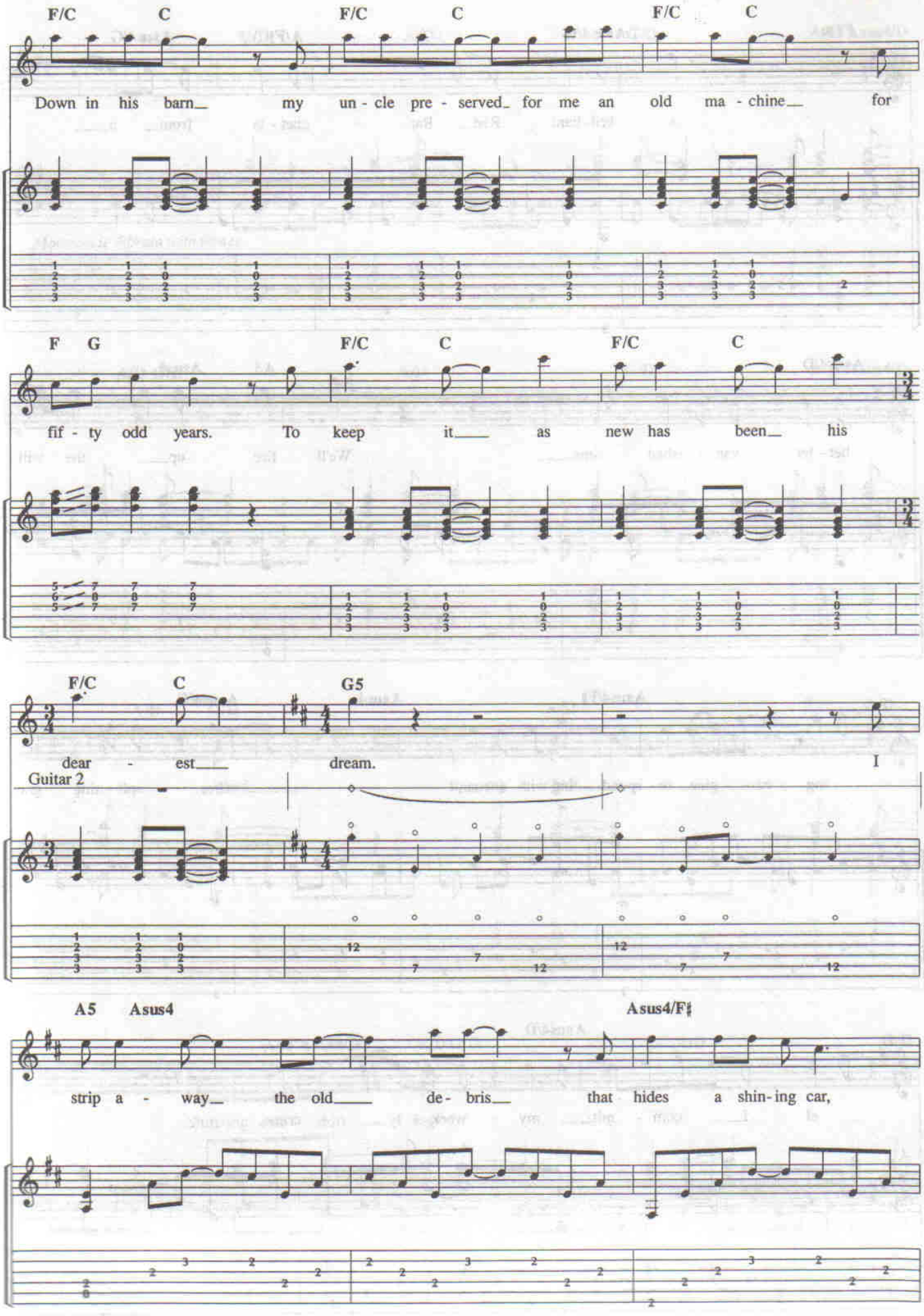
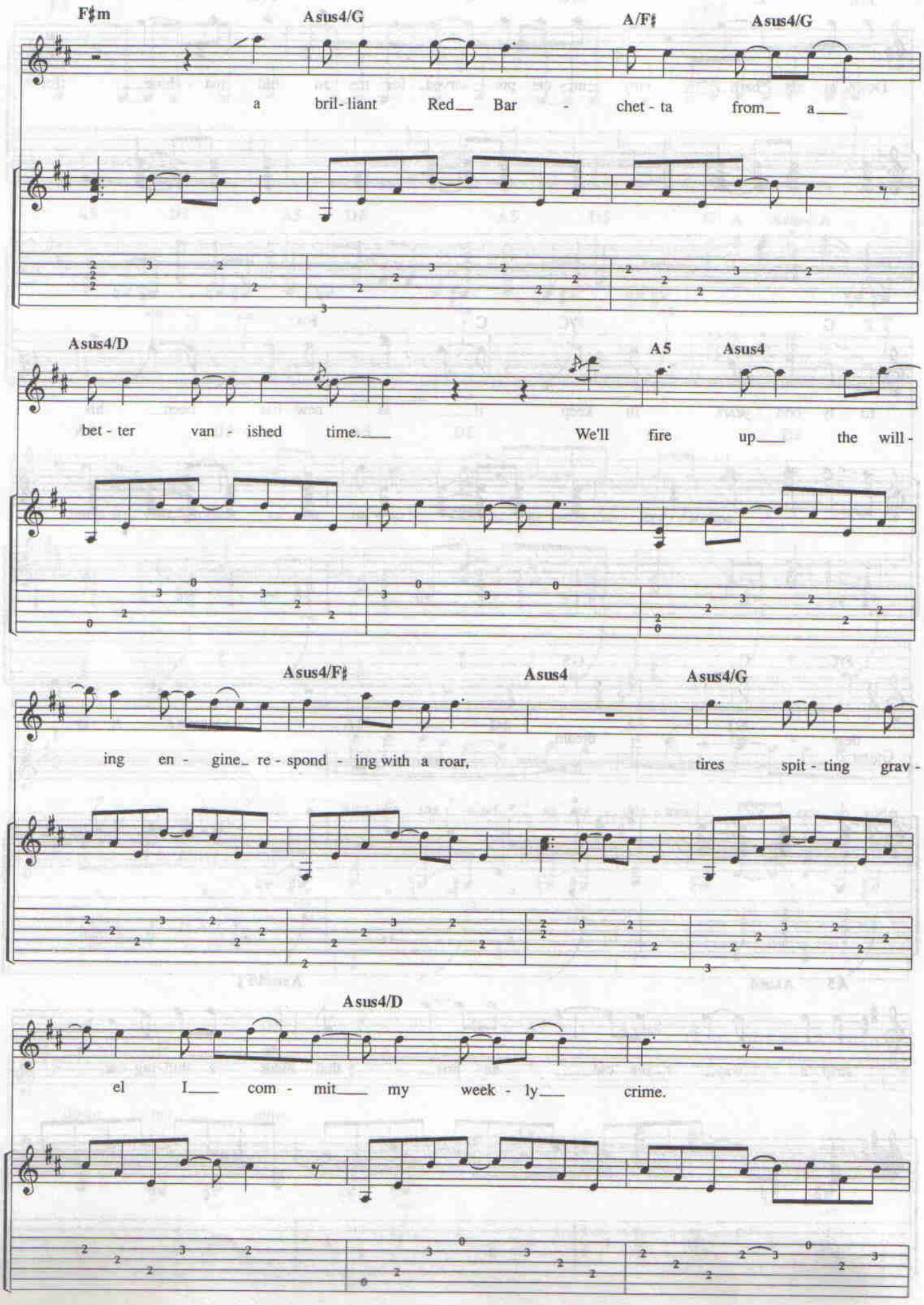
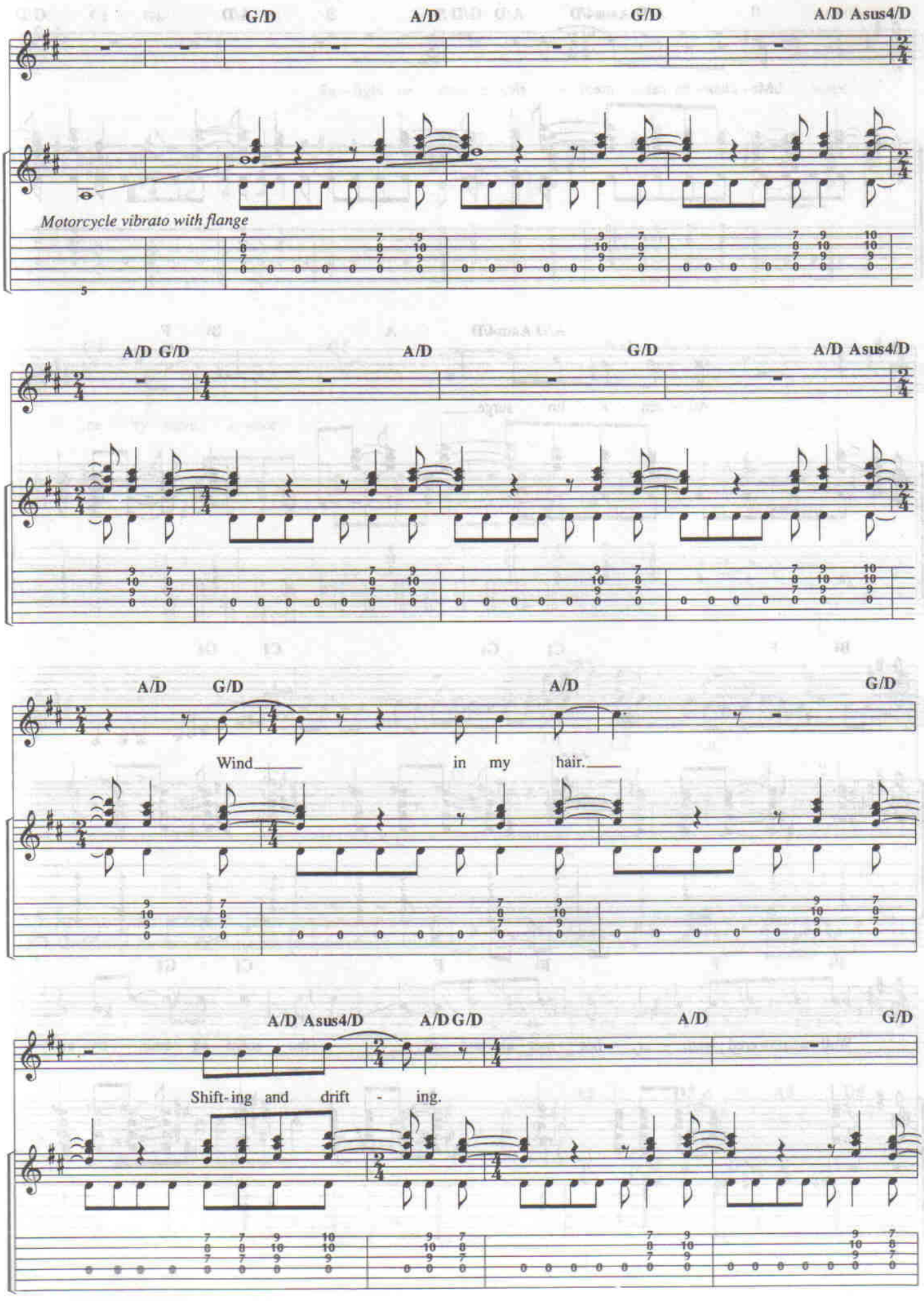

Asus4/F♯
Asus4/G
Asus4/D
My
𝄋 Asus4
Asus4/F♯
un - cle has a coun - try place no one knows a - bout.
Asus4/G
He says it used to be a farm be -

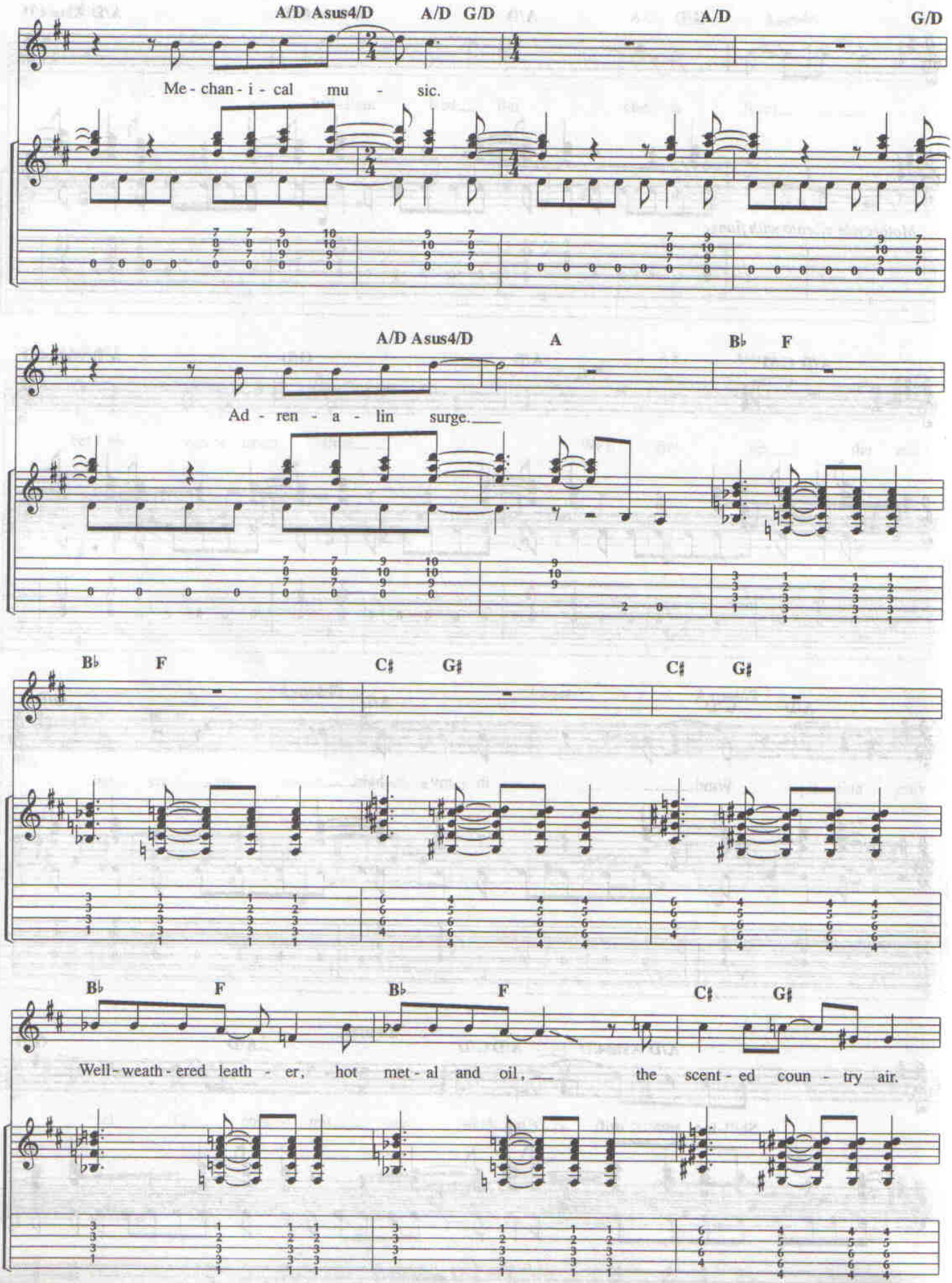

Asus4/D
Asus4
fore_ the mo - tor_ law,_____ and on_ Sun - days I e - lude_
Asus4/F♯
_ the "Eyes"_ and hop the tur - bine_ freight._ To
Asus4/G
D9
far out - side the wire_____ where my_ white haired un - cle waits._
F5
G

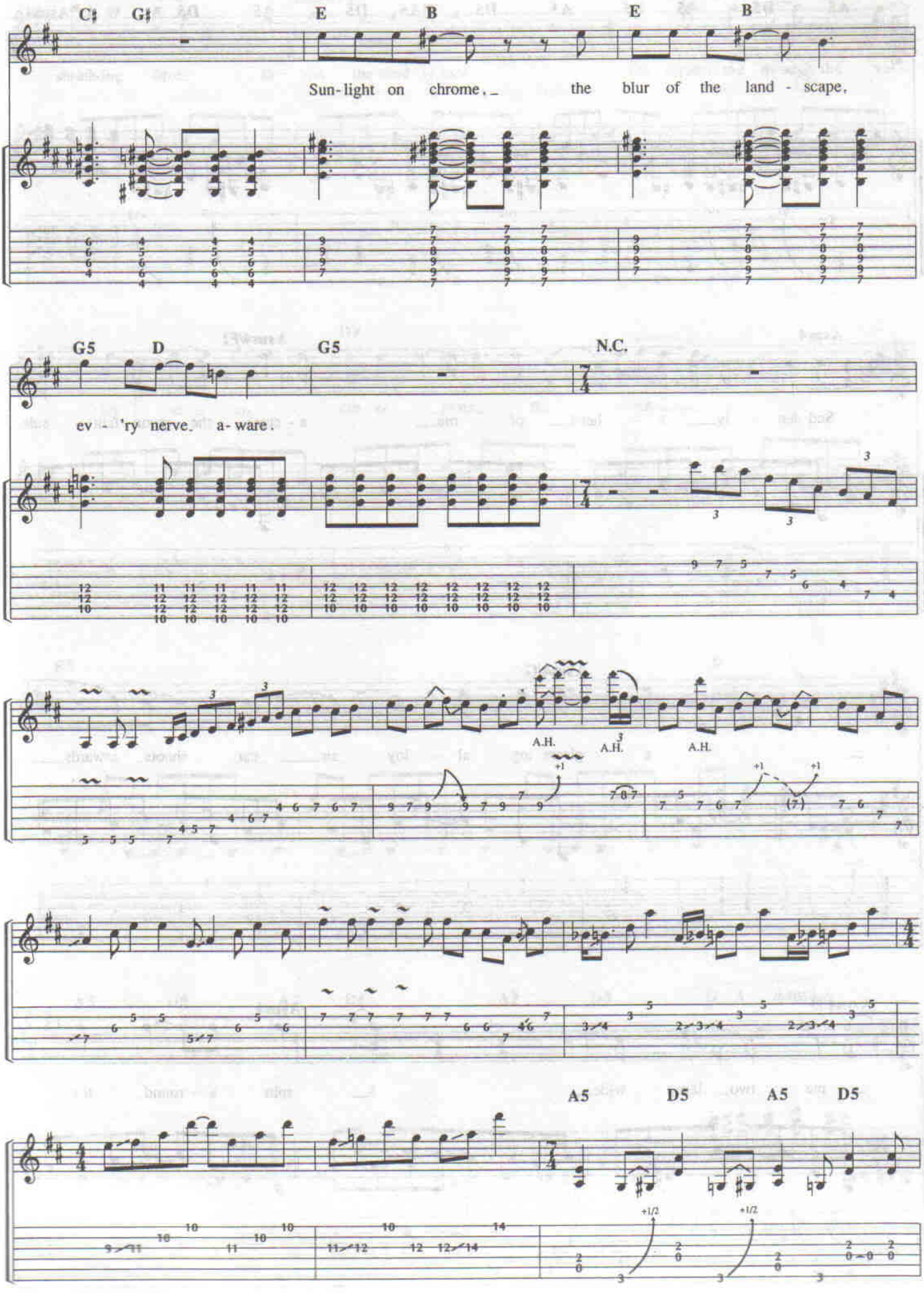

F5
G5
A5 D5 A5 D5 A5 D5 G A Asus4 A
A5 D5 A5 D5 A5 D5
Jump to the ground_ as the tur - bo slows_ to cross the bor - der- line.
G A Asus4 A A5 D5 A5 D5
Run like the_ wind_ as ex - cite - ment_ shiv - ers up and
A5 D5 G A Asus4 A
down my spine.

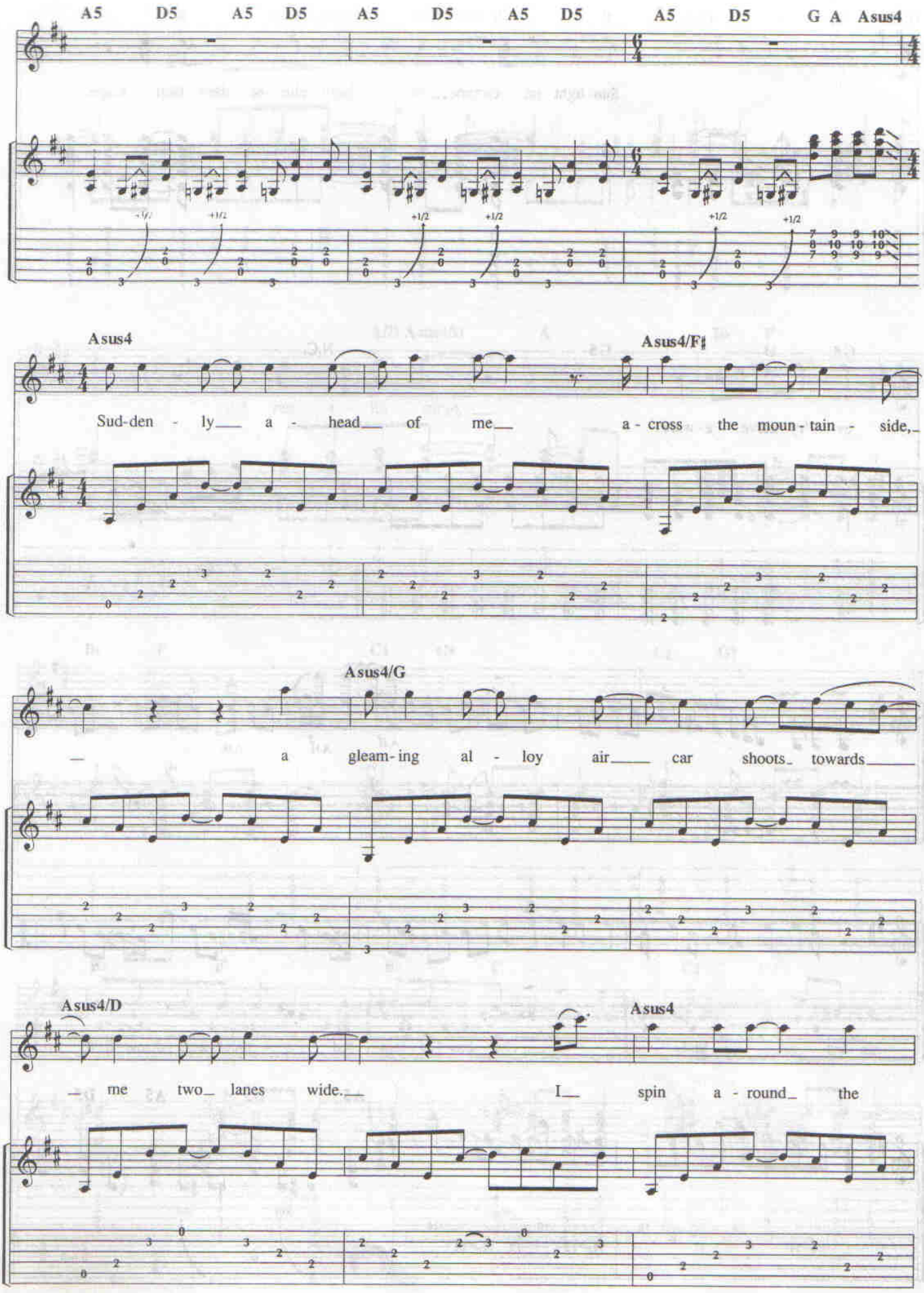

F/C C F/C C F/C C
Down in his barn_ my un - cle pre - served_ for me an old ma - chine_ for
F G F/C C F/C C
fif - ty odd years. To keep it___ as new has been_ his
F/C C G5
dear - est___ dream. I
Guitar 2
A5 Asus4 Asus4/F♯
strip a - way_ the old___ de - bris_ that hides a shin - ing car,

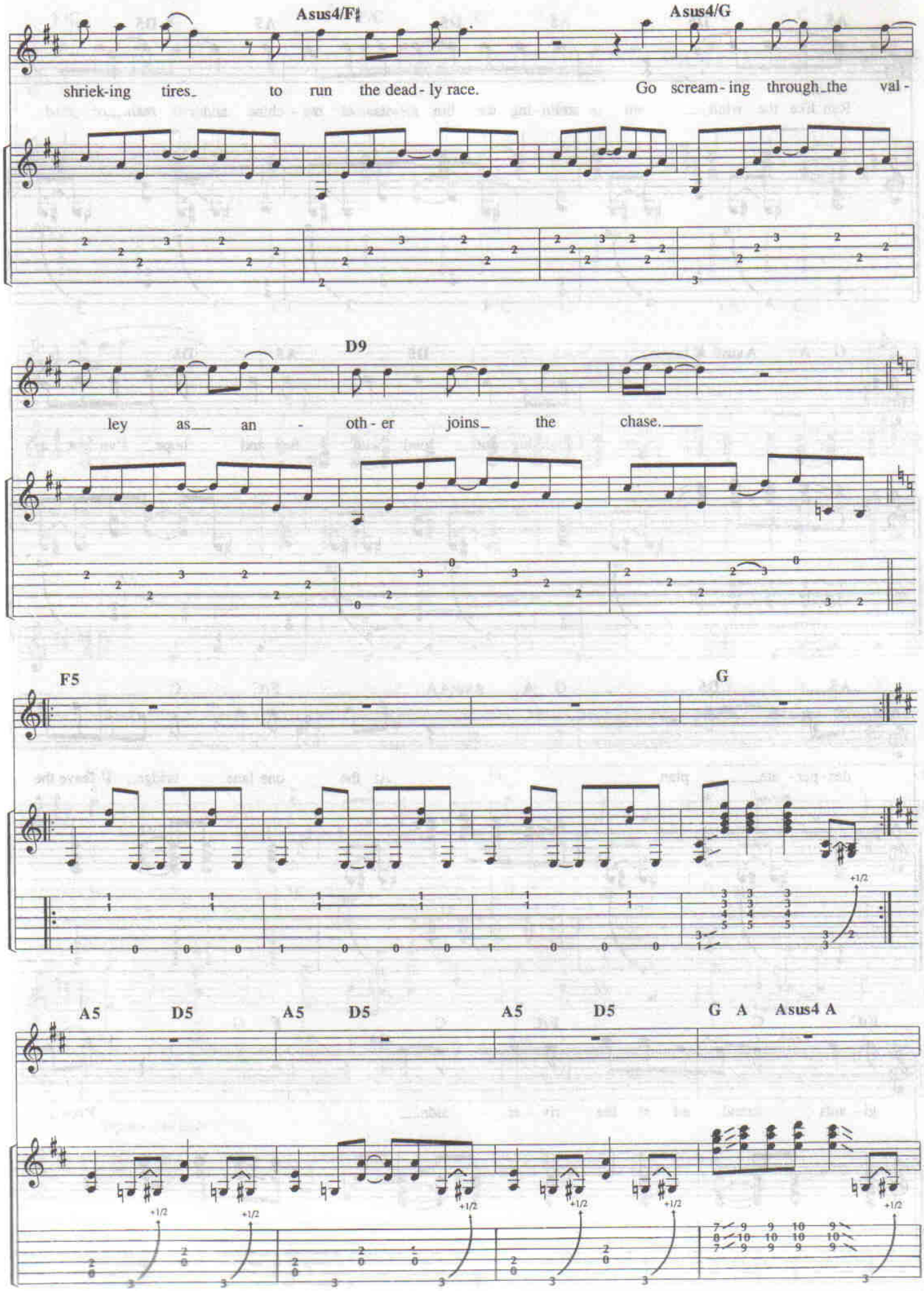

F♯m
Asus4/G
A/F♯
Asus4/G
a bril- liant Red Bar - chet - ta from a
Asus4/D
A5
Asus4
bet - ter van - ished time. We'll fire up the will -
Asus4/F♯
Asus4
Asus4/G
ing en - gine re - spond - ing with a roar, tires spit - ting grav -
Asus4/D
el I com - mit my week - ly crime.

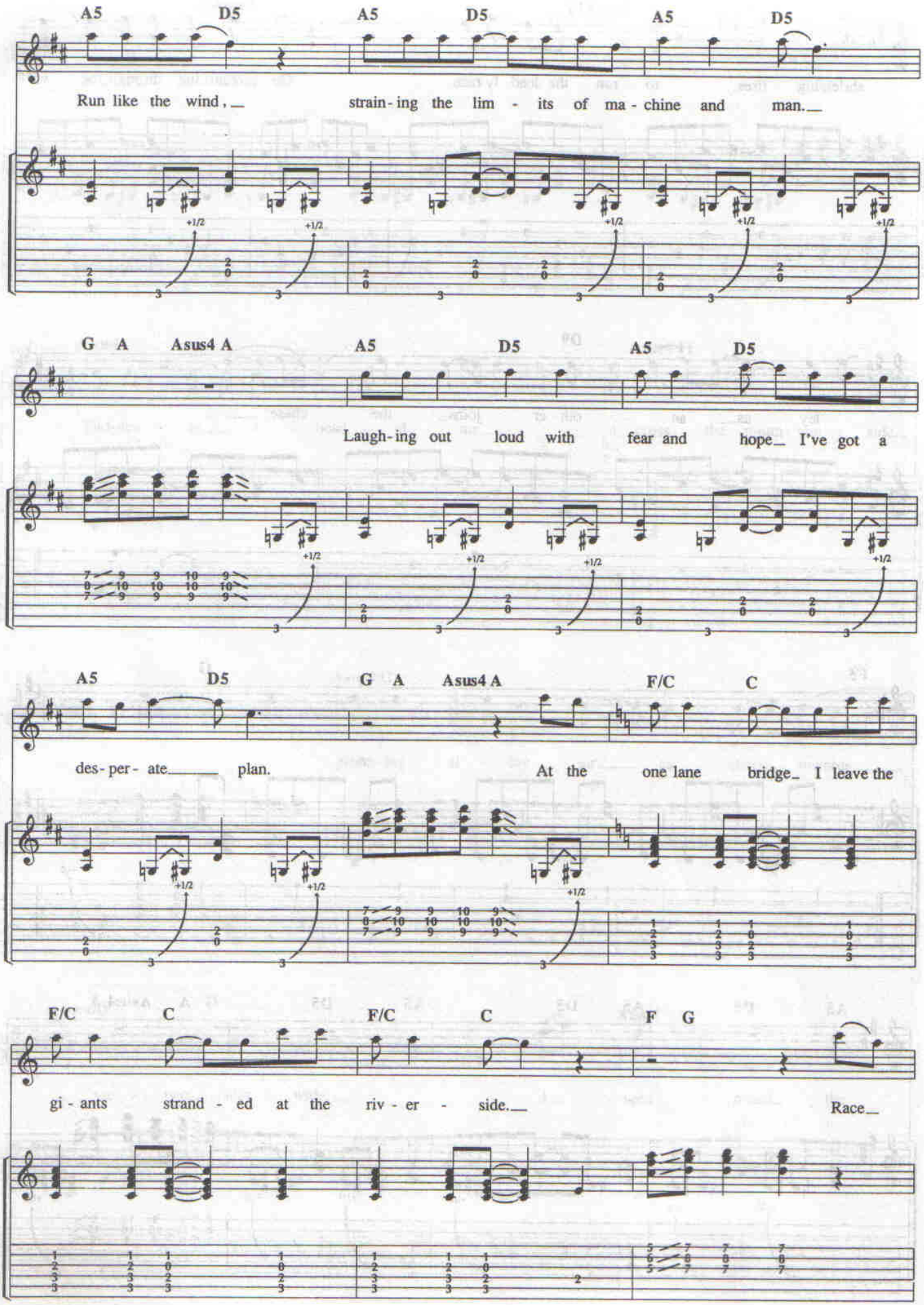

G/D
A/D
G/D
A/D Asus4/D
Motorcycle vibrato with flange
A/D G/D
A/D
G/D
A/D Asus4/D
A/D
G/D
A/D
G/D
Wind
in my hair.
A/D Asus4/D
A/D G/D
A/D
G/D
Shift-ing and drift - ing.

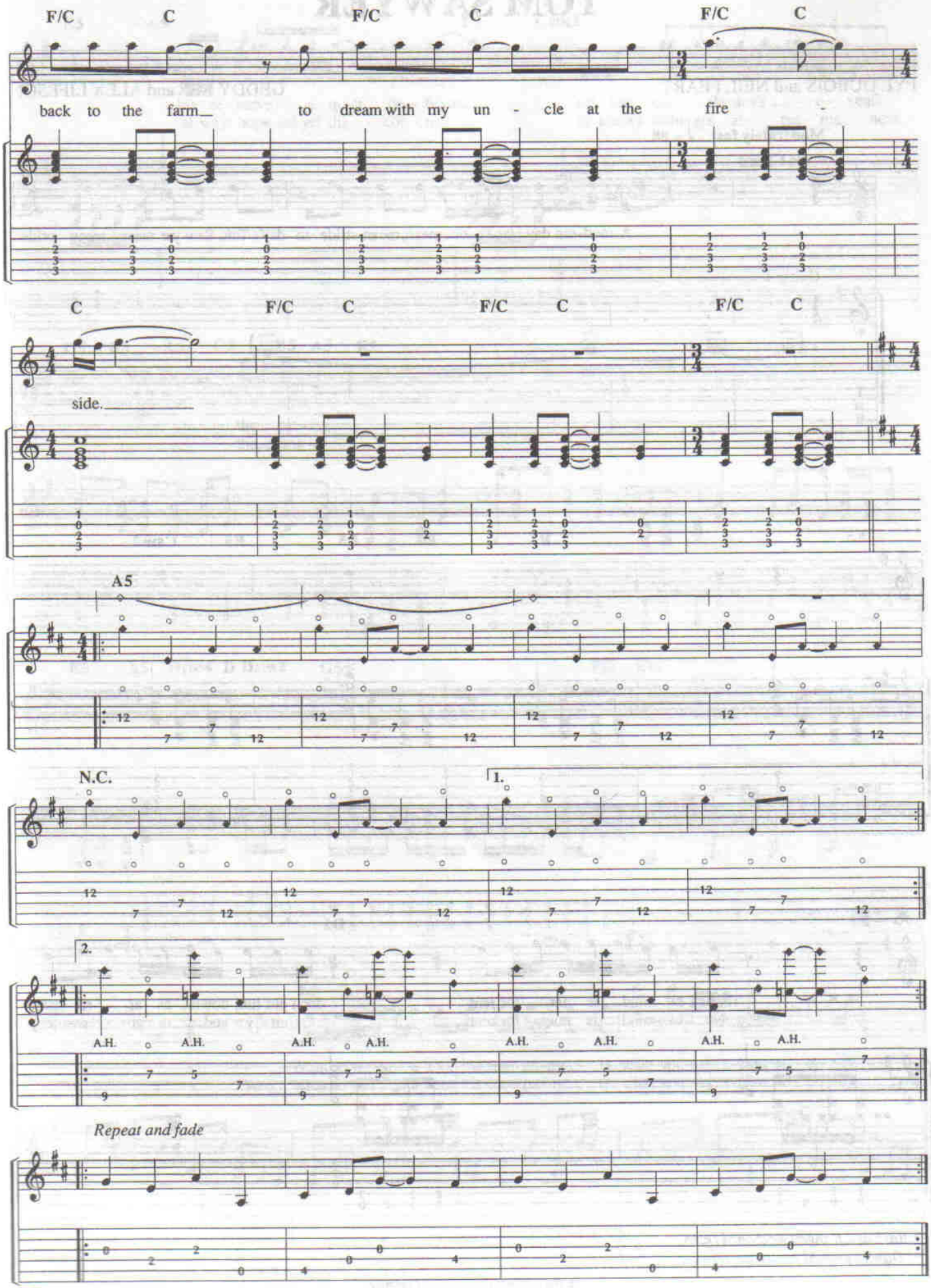

A/D Asus4/D A/D G/D A/D G/D
Me - chan - i - cal mu - sic.
A/D Asus4/D A B♭ F
Ad - ren - a - lin surge.
B♭ F C♯ G♯ C♯ G♯
B♭ F B♭ F C♯ G♯
Well - weath - ered leath - er, hot met - al and oil, the scent - ed coun - try air.


C♯ G♯ E B E B
Sun-light on chrome, the blur of the land - scape,
G5 D G5 N.C.
ev - 'ry nerve a-ware.
A.H. A.H. A.H.
A5 D5 A5 D5


A5 D5 A5 D5 A5 D5 A5 D5 A5 D5 G A Asus4
Asus4
Asus4/F♯
Sud-den - ly a - head of me a - cross the moun - tain - side,
Asus4/G
a gleam - ing al - loy air car shoots towards
Asus4/D
Asus4
me two lanes wide. I spin a - round the


Asus4/F♯
Asus4/G
shriek-ing tires_ to run the dead - ly race. Go scream - ing through_the val -
D9
ley as__ an - oth - er joins_ the chase.__
F5
G
A5 D5 A5 D5 A5 D5 G A Asus4 A

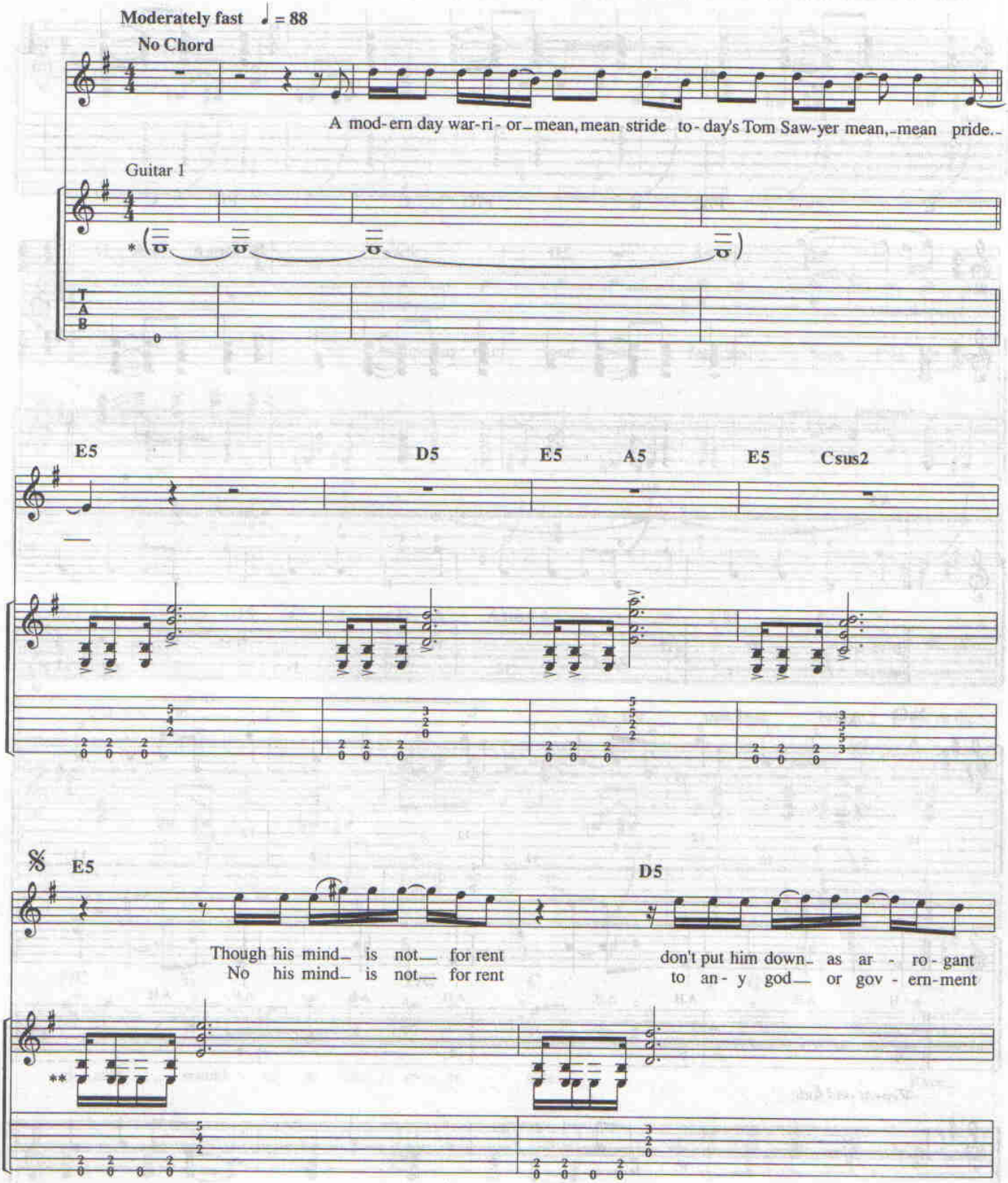

A5 D5 A5 D5 A5 D5
Run like the wind, strain-ing the lim - its of ma - chine and man.
G A Asus4 A A5 D5 A5 D5
Laugh-ing out loud with fear and hope I've got a
A5 D5 G A Asus4 A F/C C
des-per-ate plan. At the one lane bridge I leave the
F/C C F/C C F G
gi - ants strand - ed at the riv - er - side. Race


F/C C F/C C F/C C
back to the farm to dream with my un - cle at the fire
C F/C C F/C C F/C C
side.
A5
N.C.
1.
2.
A.H. A.H. A.H. A.H. A.H. A.H. A.H. A.H.
Repeat and fade

TOM SAWYER

Words by
PYE DUBOIS and NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



* *Bass and flanged keyboard Intro.*
** *Downstemmed figure on repeat.*

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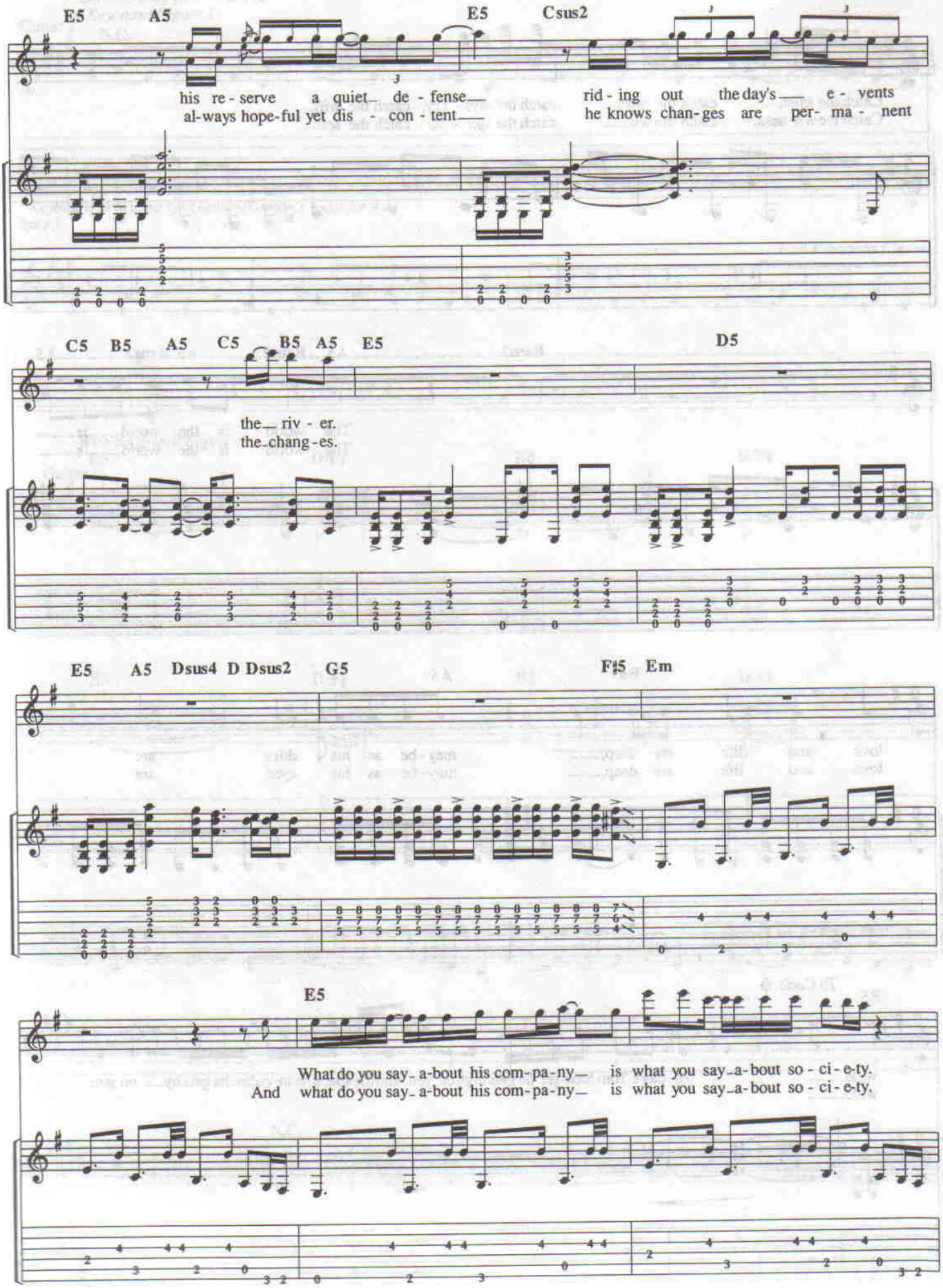
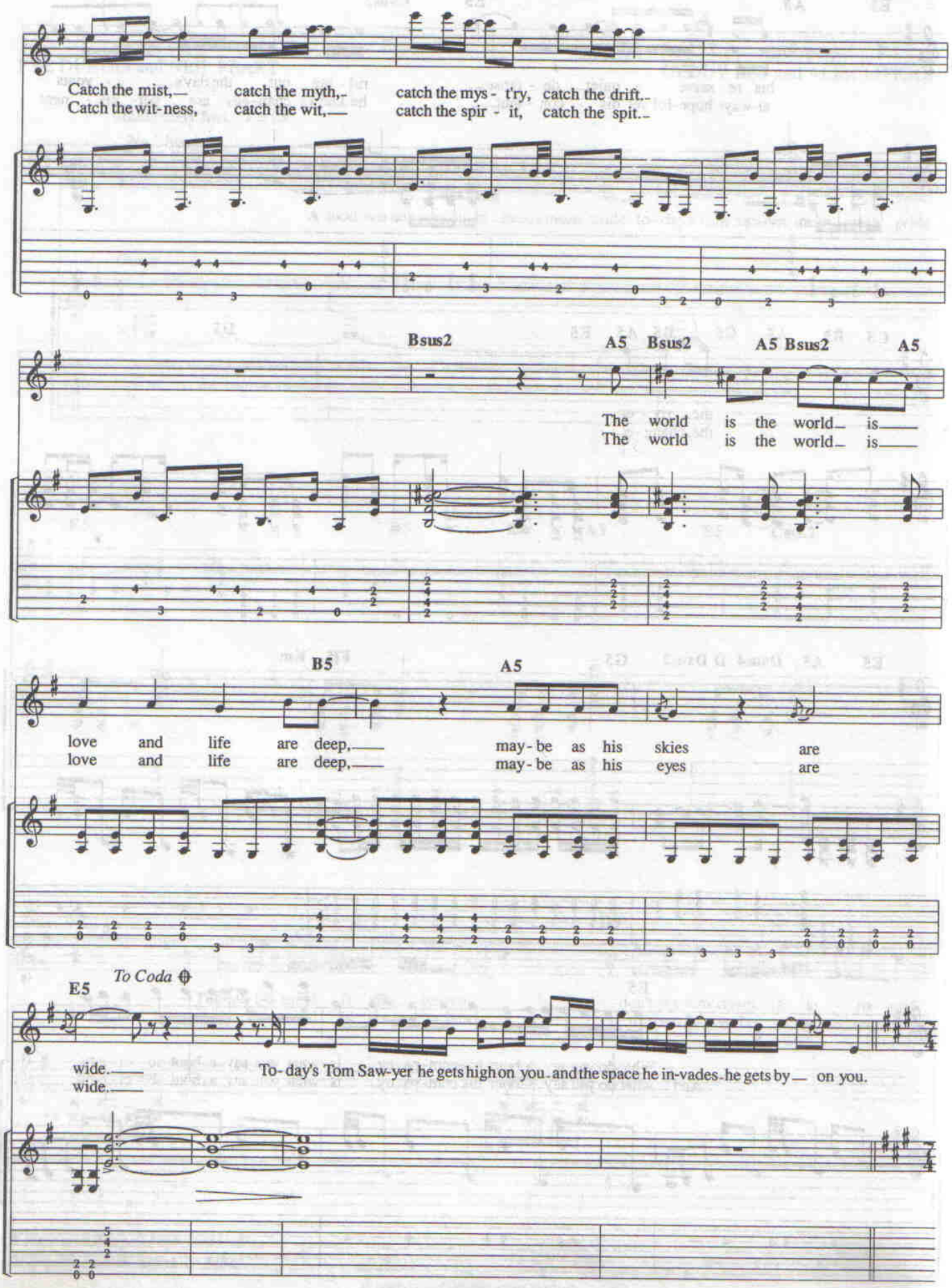
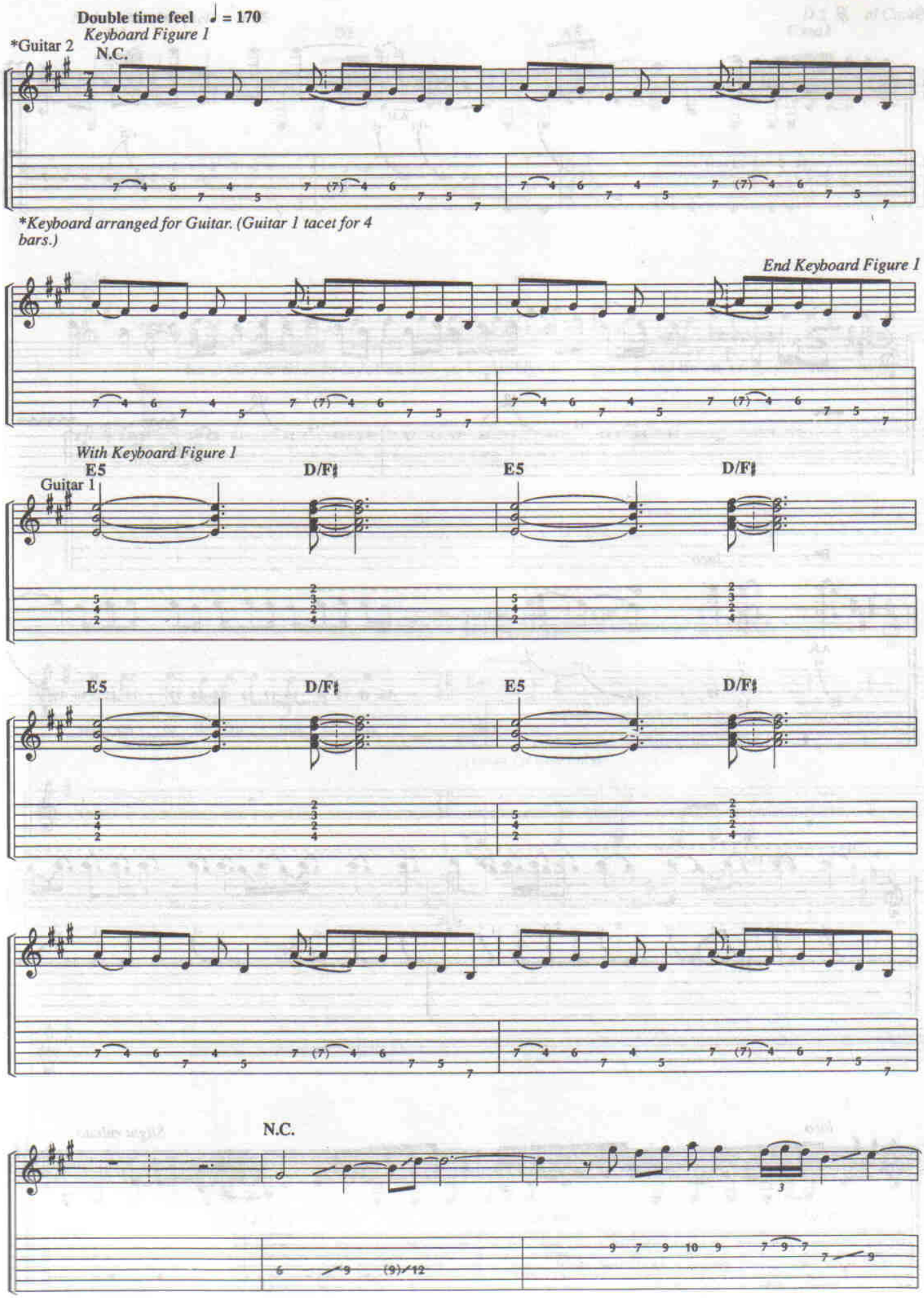
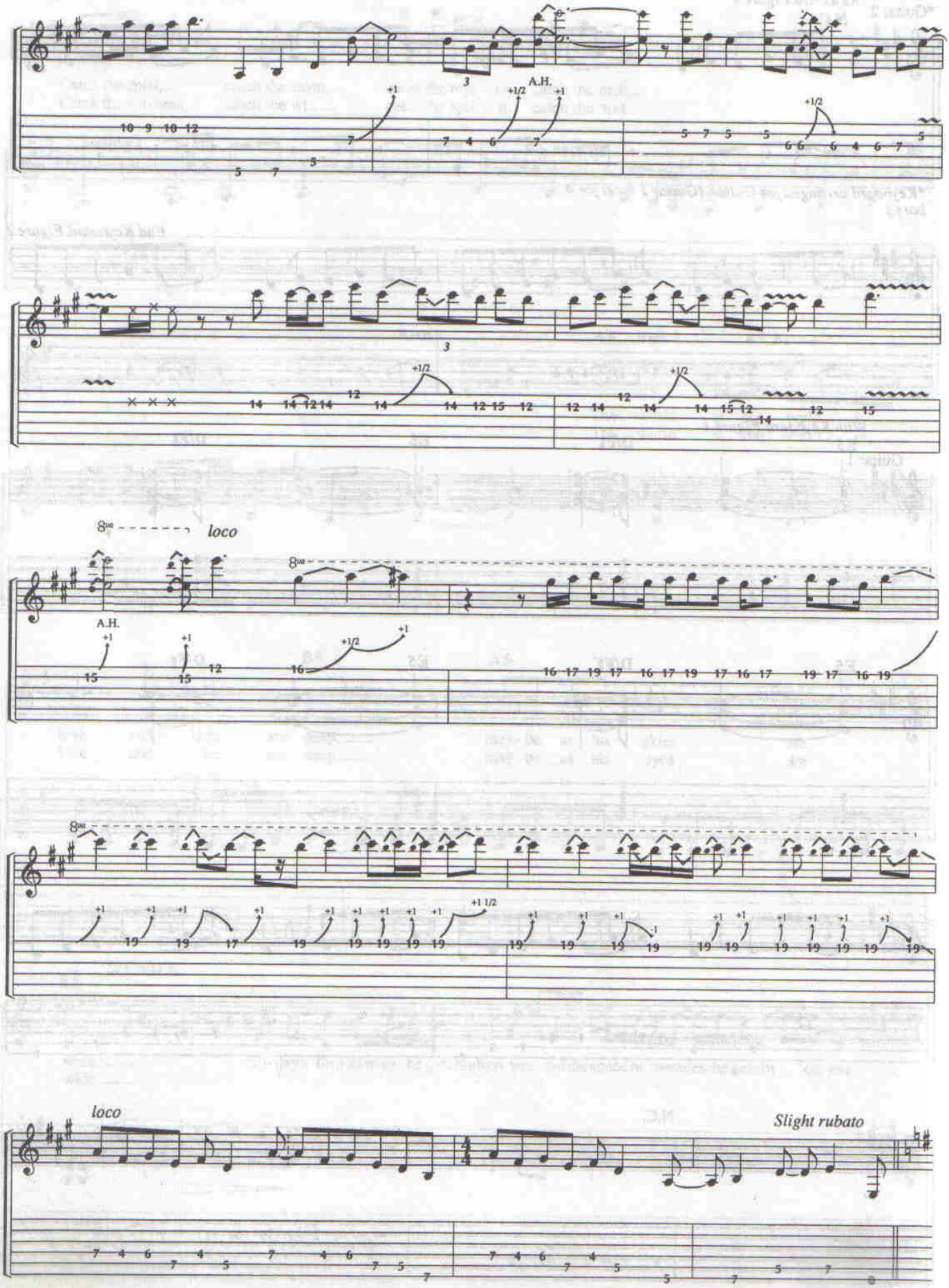
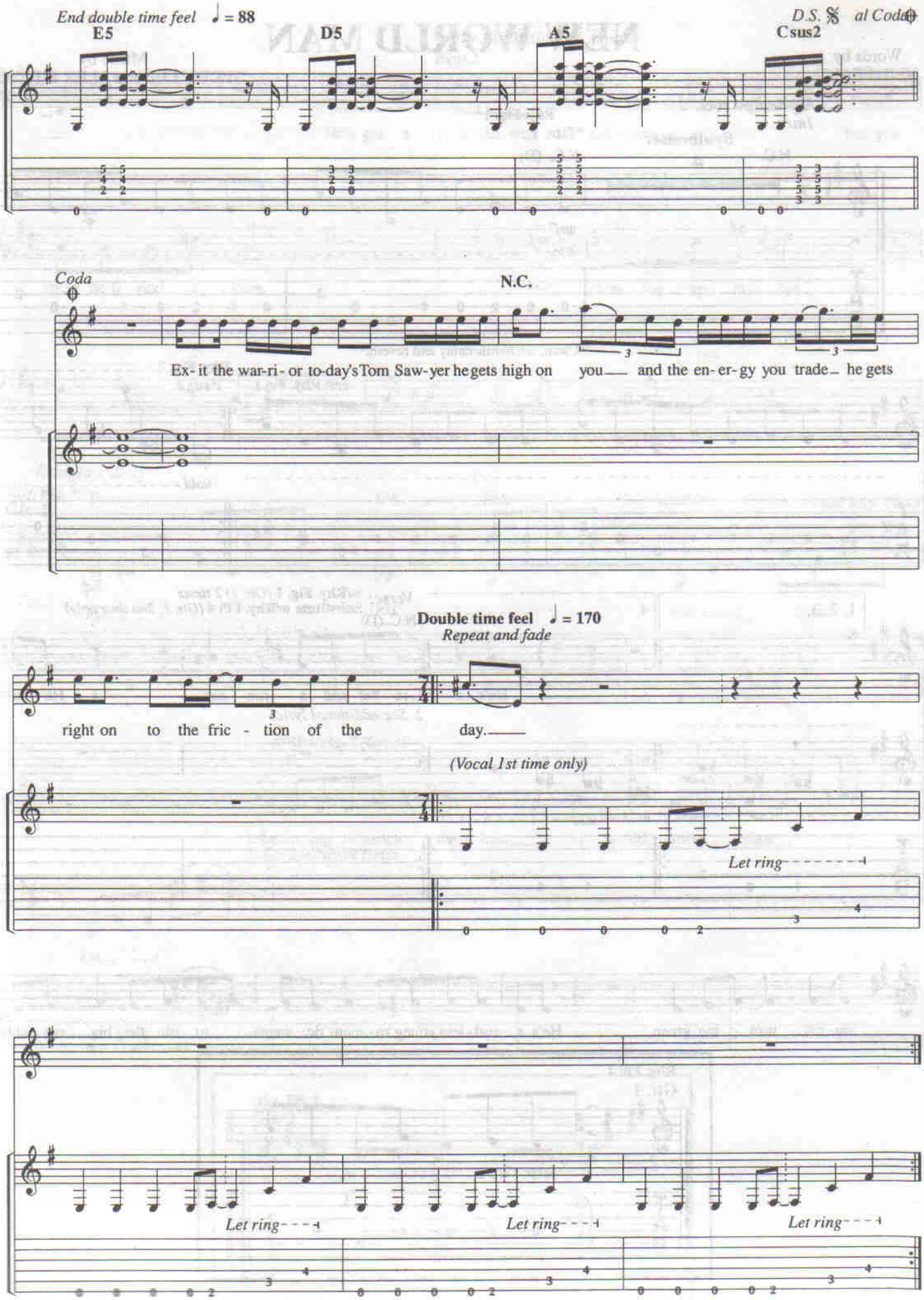

E5 A5 E5 Csus2
his re - serve a quiet de - fense
al-ways hope-ful yet dis - con - tent
rid - ing out the day's e - vents
he knows chan-ges are per- ma - nent
C5 B5 A5 C5 B5 A5 E5 D5
the riv - er.
the chang-es.
E5 A5 Dsus4 D Dsus2 G5 F♯5 Em
E5
What do you say a-bout his com-pa-ny is what you say a-bout so - ci - e-ty.
And what do you say a-bout his com-pa-ny is what you say a-bout so - ci - e-ty.


Catch the mist,— catch the myth,- catch the mys - t'ry, catch the drift..
Catch the wit-ness, catch the wit,— catch the spir - it, catch the spit..
Bsus2 A5 Bsus2 A5 Bsus2 A5
The world is the world.. is—
The world is the world.. is—
B5 A5
love and life are deep,— may-be as his skies are
love and life are deep,— may-be as his eyes are
To Coda
E5
wide.—
wide.—
To-day's Tom Saw-yer he gets high on you. and the space he in-vades. he gets by— on you.


Double time feel ♩ = 170
Keyboard Figure 1
*Guitar 2
N.C.
*Keyboard arranged for Guitar. (Guitar 1 tacet for 4 bars.)
End Keyboard Figure 1
With Keyboard Figure 1
Guitar 1
E5
D/F♯
E5
D/F♯
E5
D/F♯
E5
D/F♯
N.C.

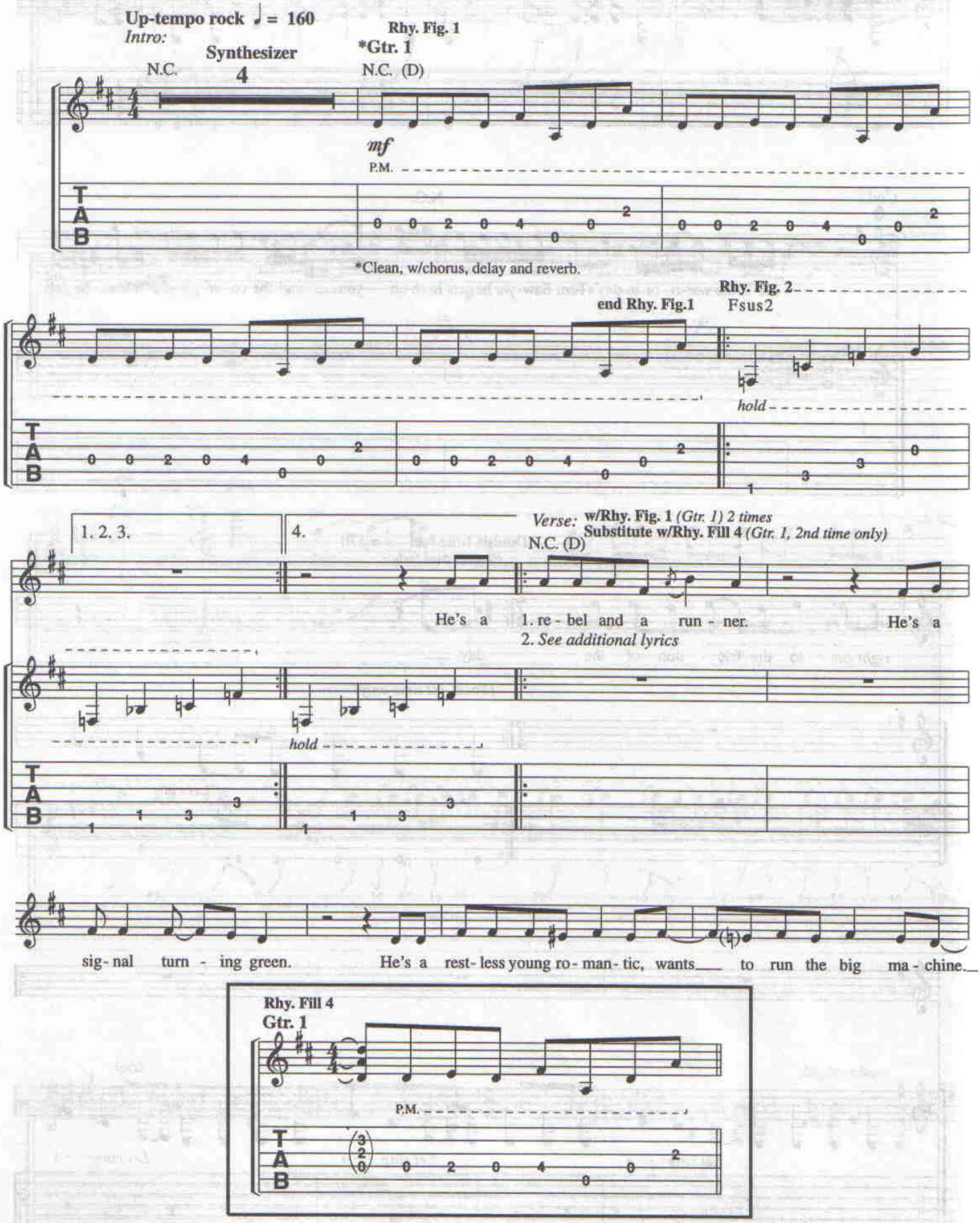

A.H.
loco
loco
Slight rubato


End double time feel ♩ = 88
E5
D5
A5
Csus2
D.S. 𝄋 al Coda
Coda
N.C.
Ex- it the war-ri- or to-day's Tom Saw-yer he gets high on you and the en- er- gy you trade he gets
Double time feel ♩ = 170
Repeat and fade
right on to the fric - tion of the day.
(Vocal 1st time only)
Let ring
Let ring
Let ring
Let ring

NEW WORLD MAN

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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w/Rhy. Fig. 2 *(Gtr. 1) 3 1/2 times*
Fsus2

He's got a prob- lem with his poi - sons, but you know he'll find a cure. He's clean - ing up his sys - tems, to keep his na - ture pure.

w/Rhy. Fill 1 *(Gtr. 1)*
D5

Bridges 1 & 2:

Rhy. Fig. 3
Gtr. 1

F B♭5 F/A Gm(9) end Rhy. Fig. 3

P.M.

w/Rhy. Fig. 3 *(Gtr. 1)*

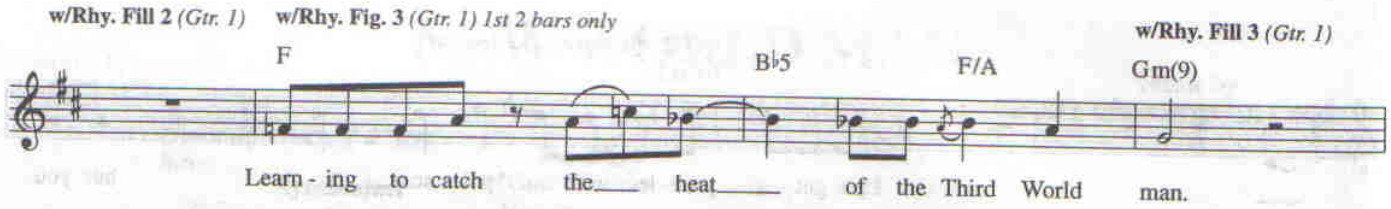
F B♭5 F/A Gm(9)

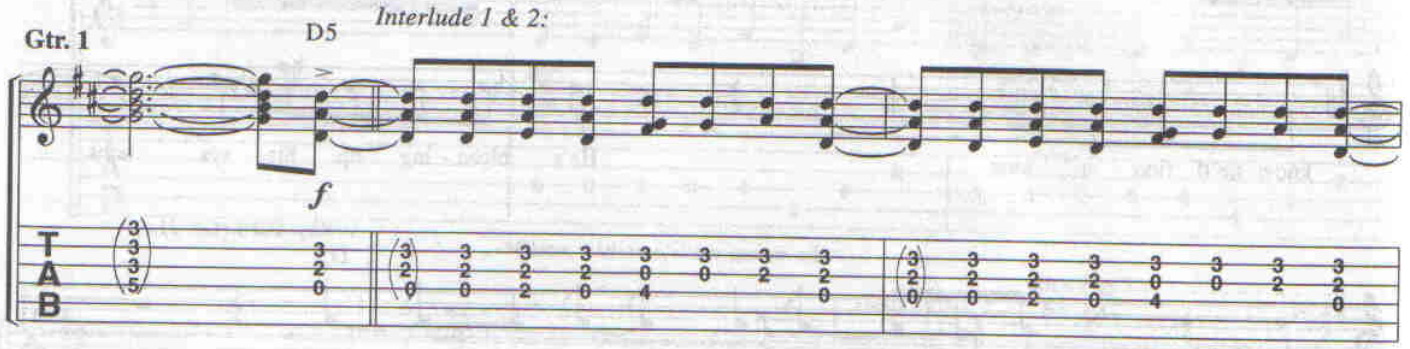
1. Learn - ing to match the beat of the Old World man.
2. *See additional lyrics*

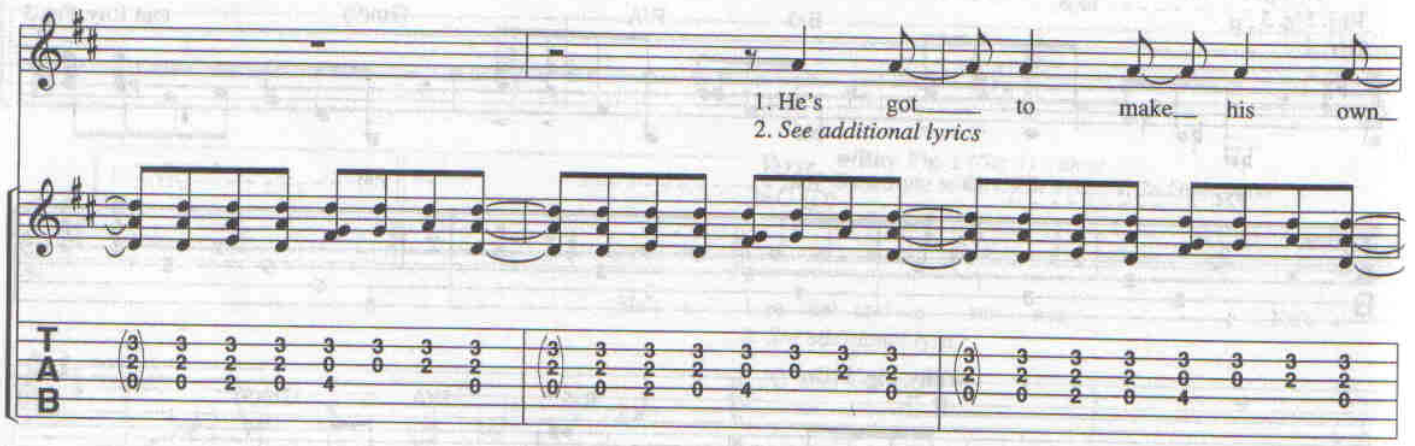
P.M.

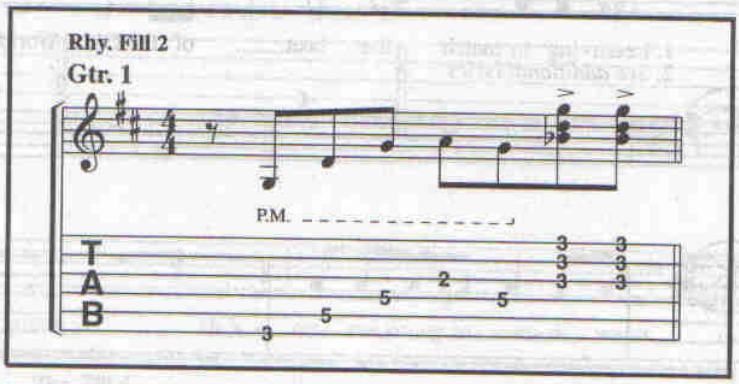
Rhy. Fill 1
Gtr. 2

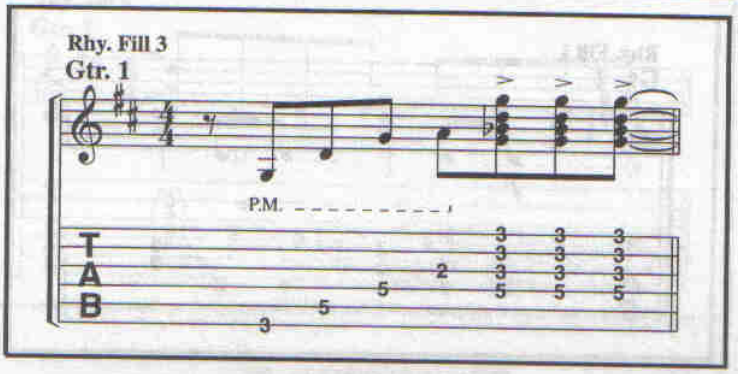
f

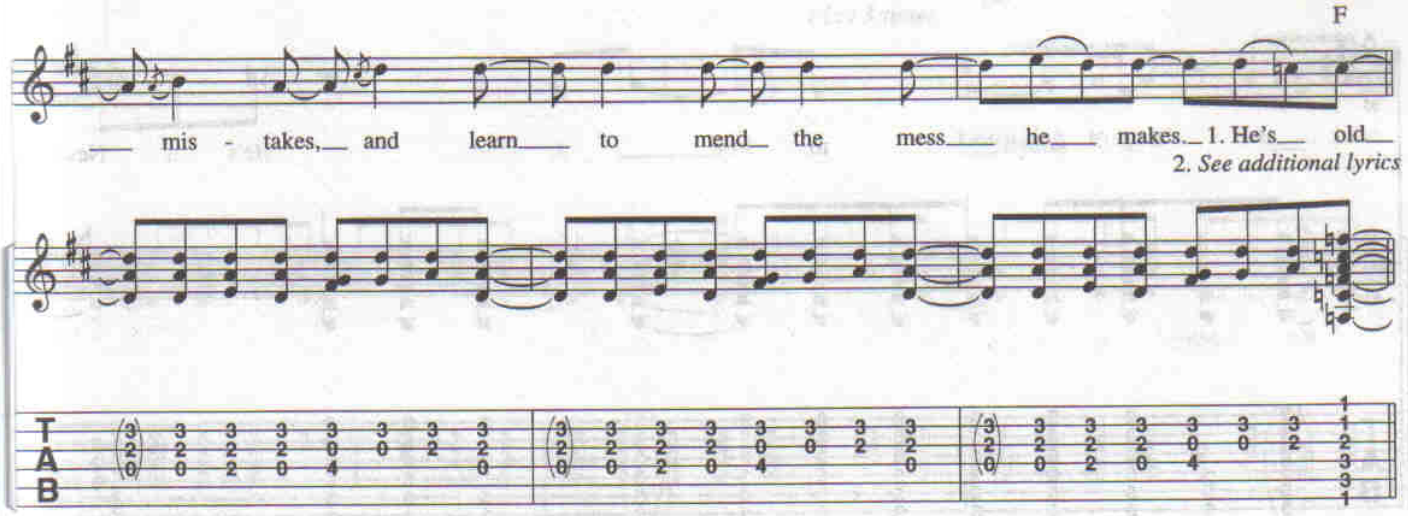

w/Rhy. Fill 2 (Gtr. 1)
w/Rhy. Fig. 3 (Gtr. 1) 1st 2 bars only
w/Rhy. Fill 3 (Gtr. 1)
F
B♭5
F/A
Gm(9)
Learn - ing to catch the heat of the Third World man.


Gtr. 1
D5
Interlude 1 & 2:
f
T
A
B

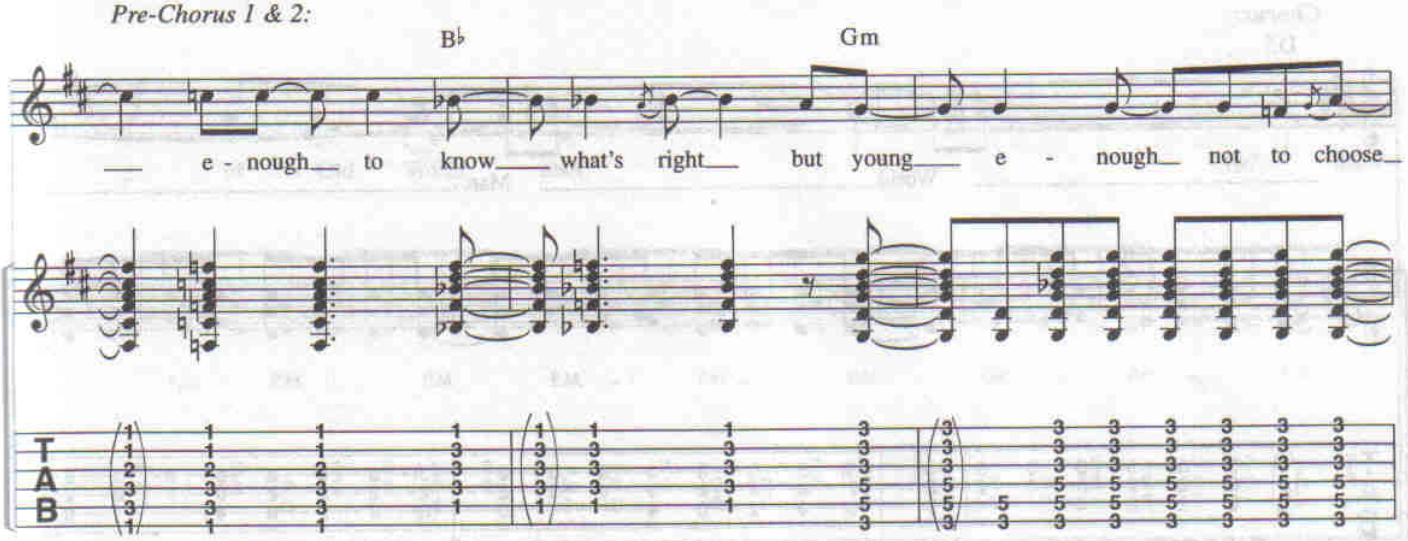

1. He's got to make his own
2. See additional lyrics
T
A
B

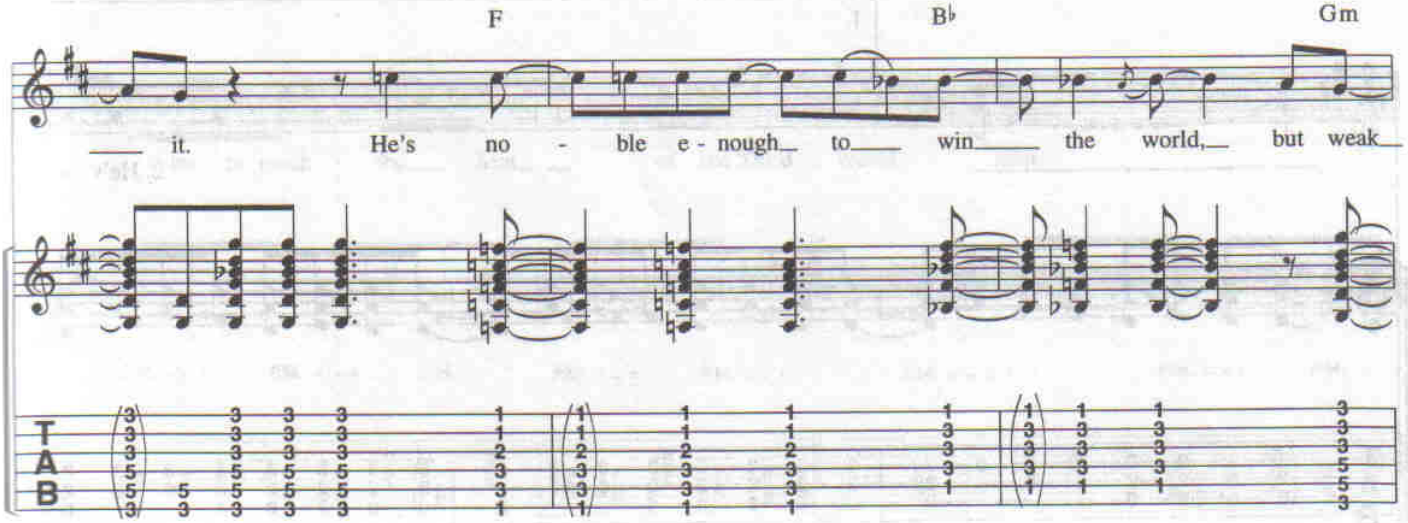

Rhy. Fill 2
Gtr. 1
P.M.
T
A
B

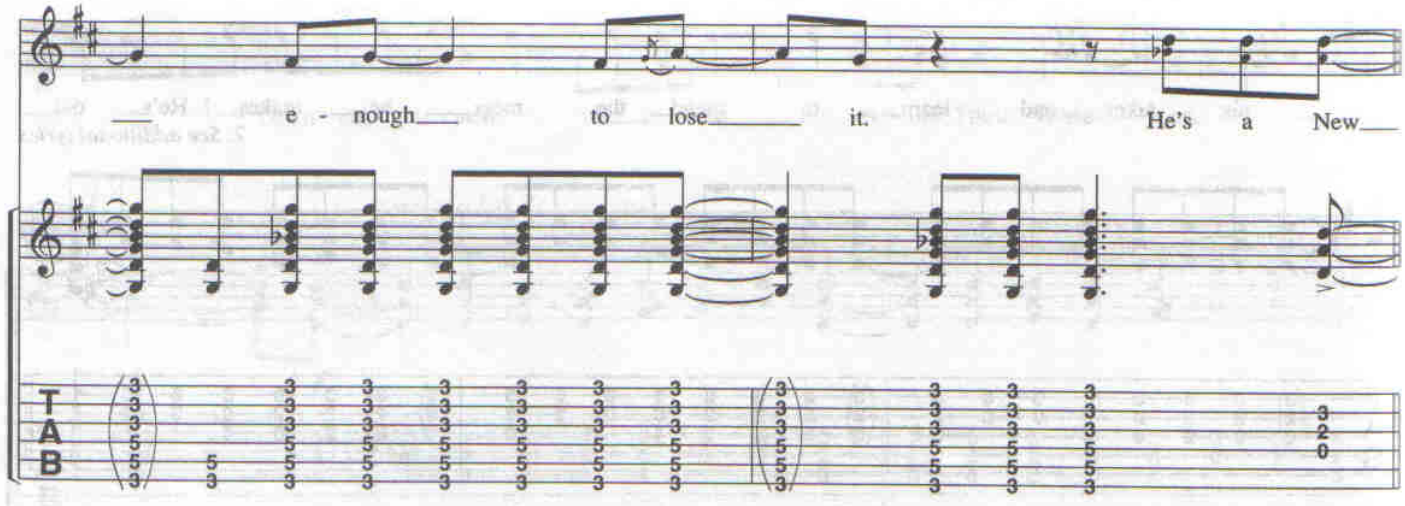

Rhy. Fill 3
Gtr. 1
P.M.
T
A
B



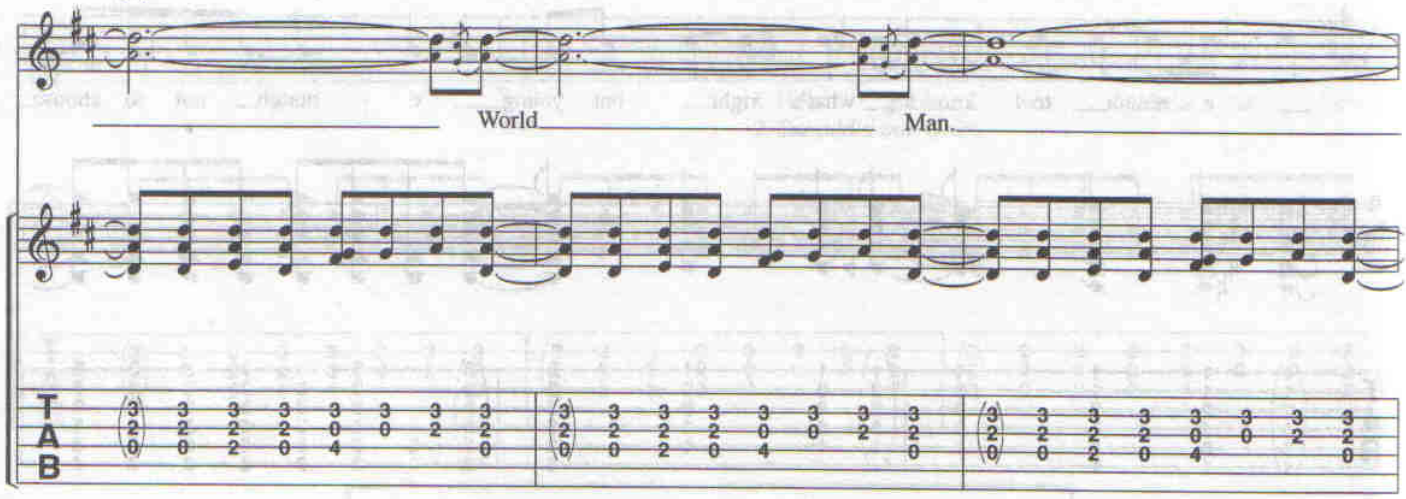
Pre-Chorus 1 & 2:

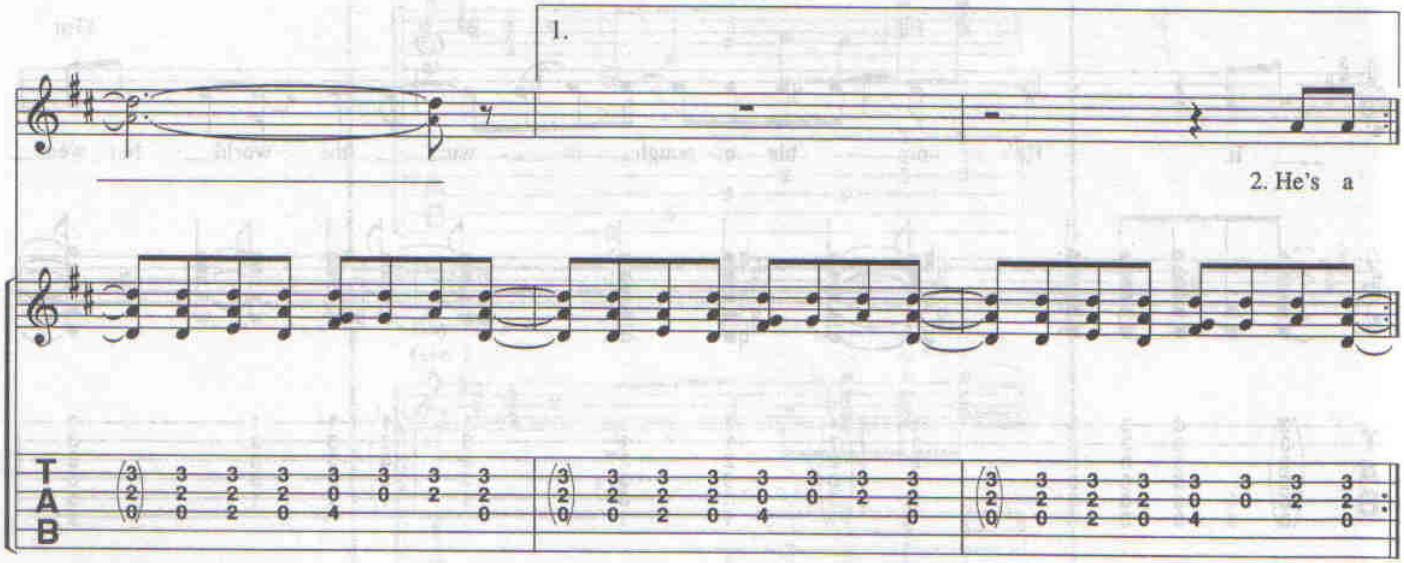


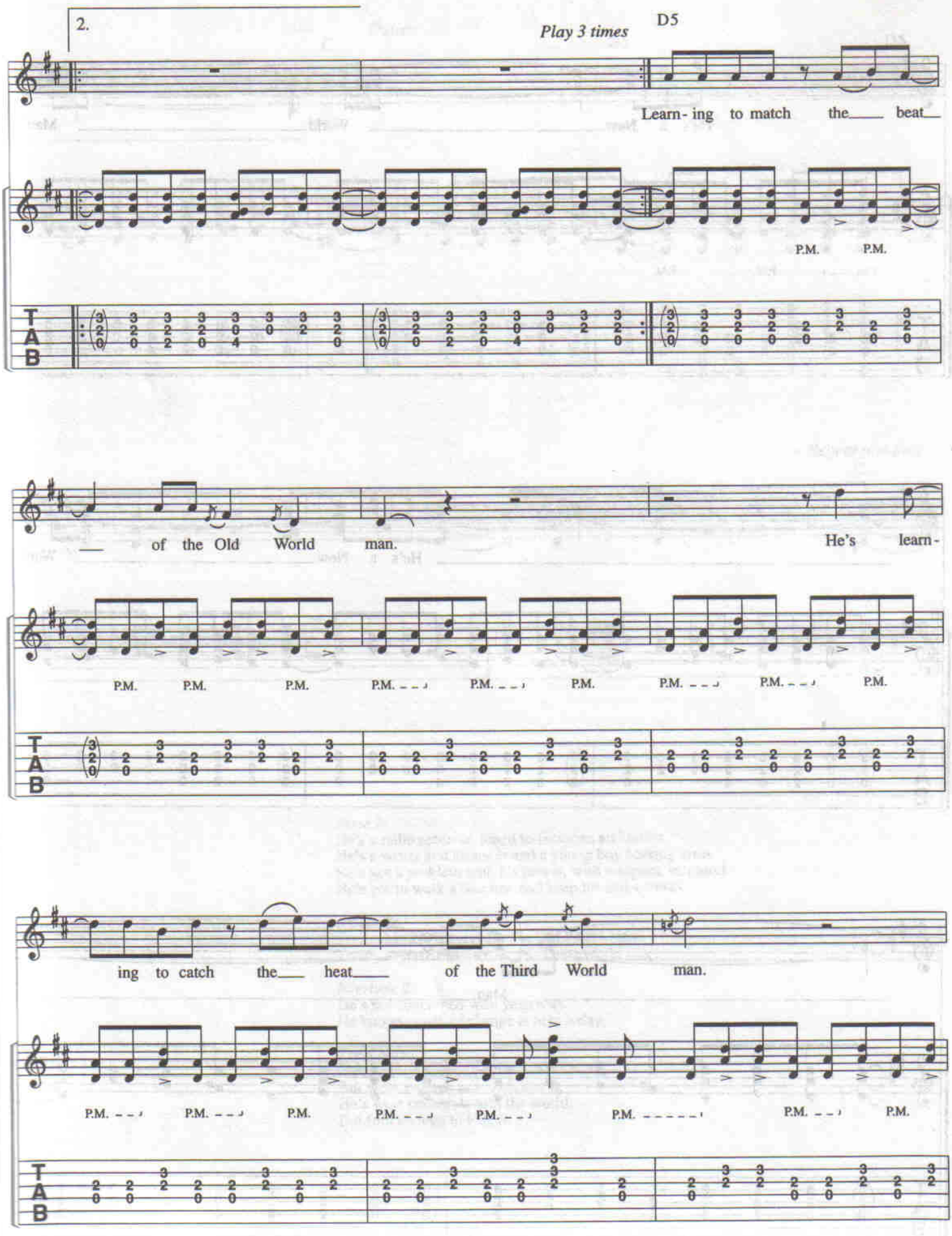


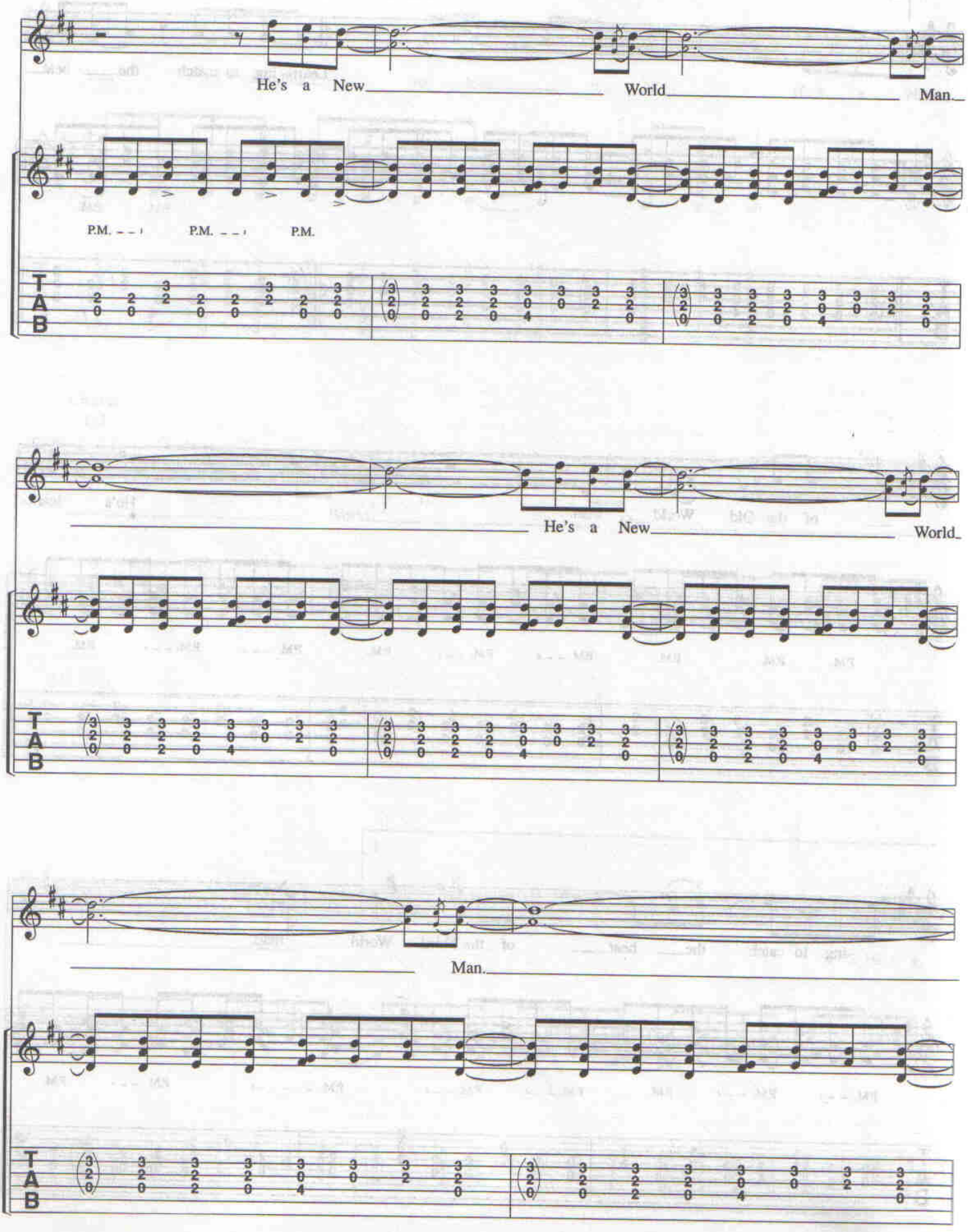


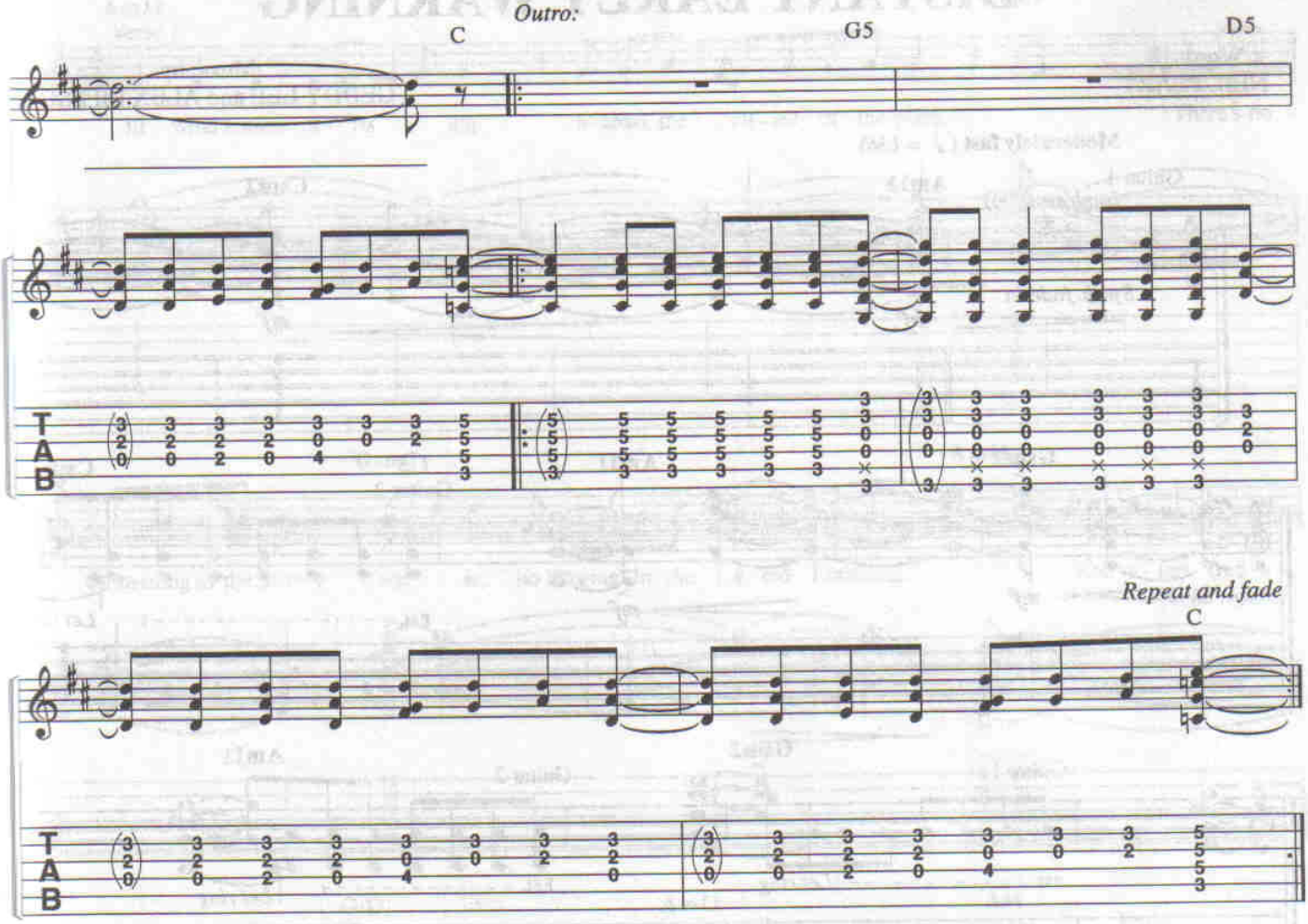
Chorus:
D5






2.
Play 3 times
D5
Learn- ing to match the beat
P.M. P.M.
T
A
B
of the Old World man.
He's learn-
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
ing to catch the heat of the Third World man.
P.M. P.M. P.M. P.M. P.M. P.M. P.M.


He's a New World Man.
P.M. P.M. P.M.
He's a New World.
Man.



Verse 2:
He's a radio receiver, tuned to factories and farms.
He's a writer and arranger and a young boy bearing arms.
He's got a problem with his power, with weapons on patrol.
He's got to walk a fine line and keep his self-control.

Bridge 2:
Trying to save the day for the Old World man.
Trying to pave the way for the Third World man.

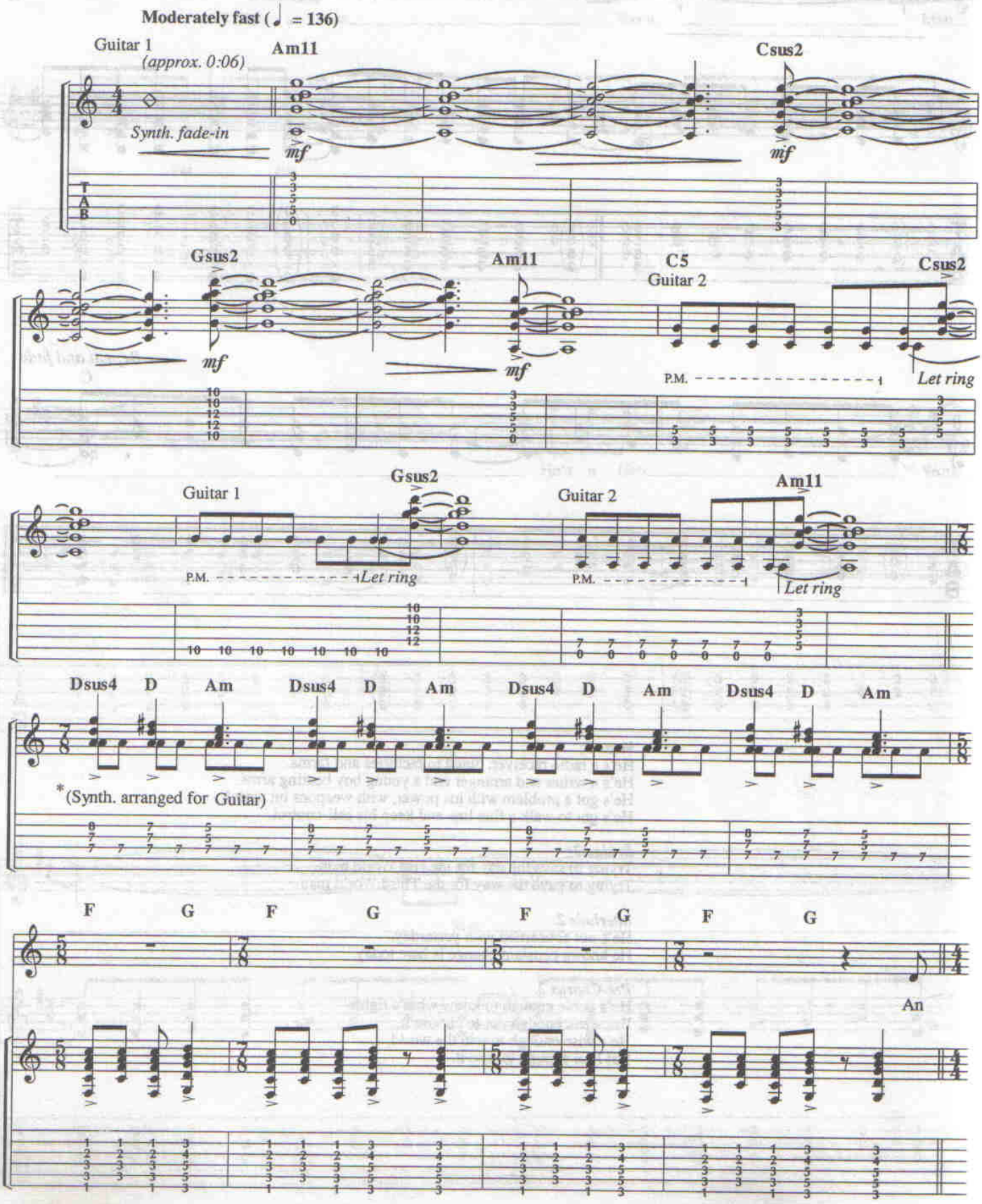
Interlude 2:
He's not concerned with yesterday.
He knows constant change is here today.

Pre-Chorus 2:
He's noble enough to know what's right,
But weak enough not to choose it.
He's wise enough to win the world,
But fool enough to lose it.

DISTANT EARLY WARNING

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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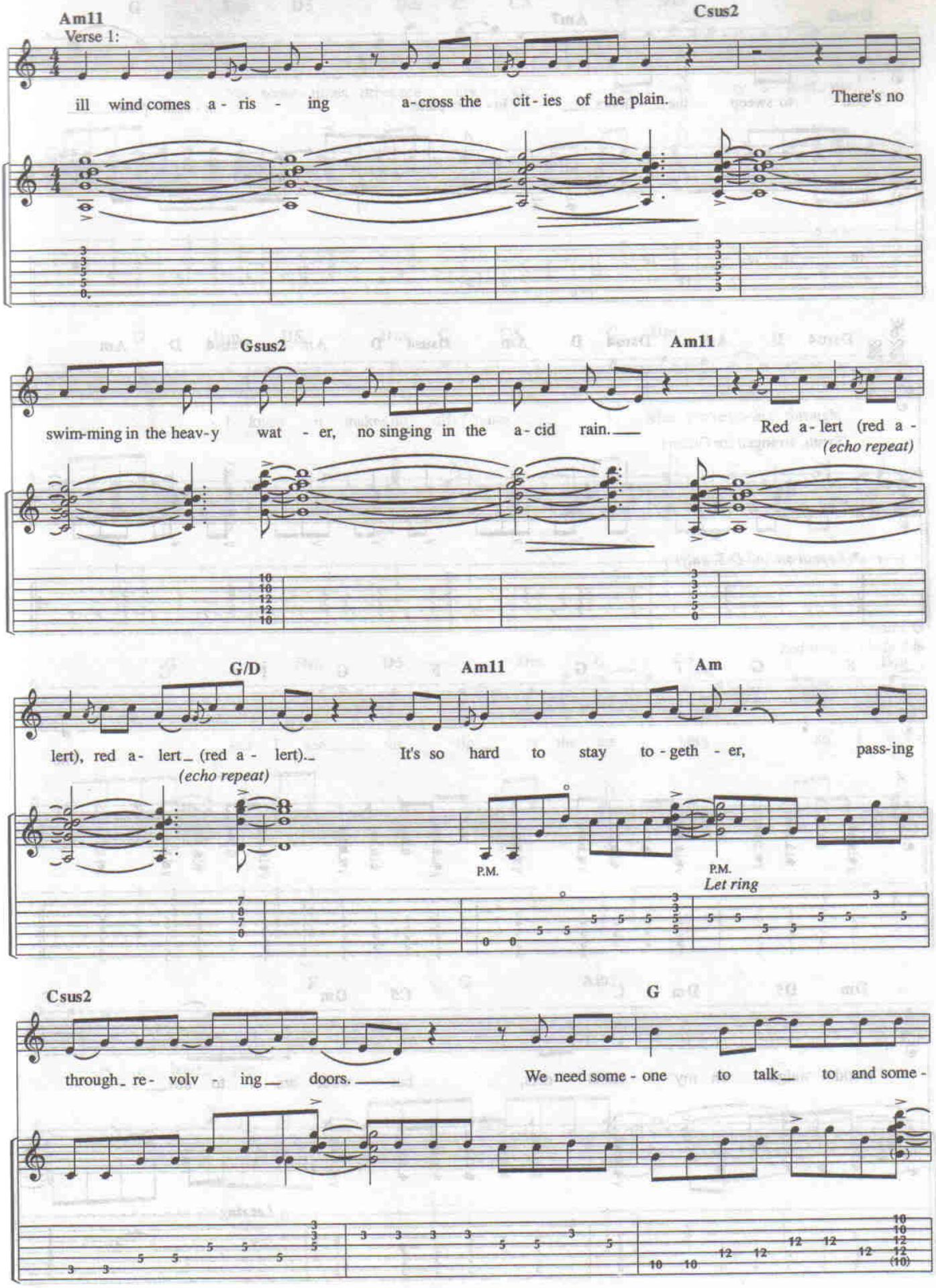
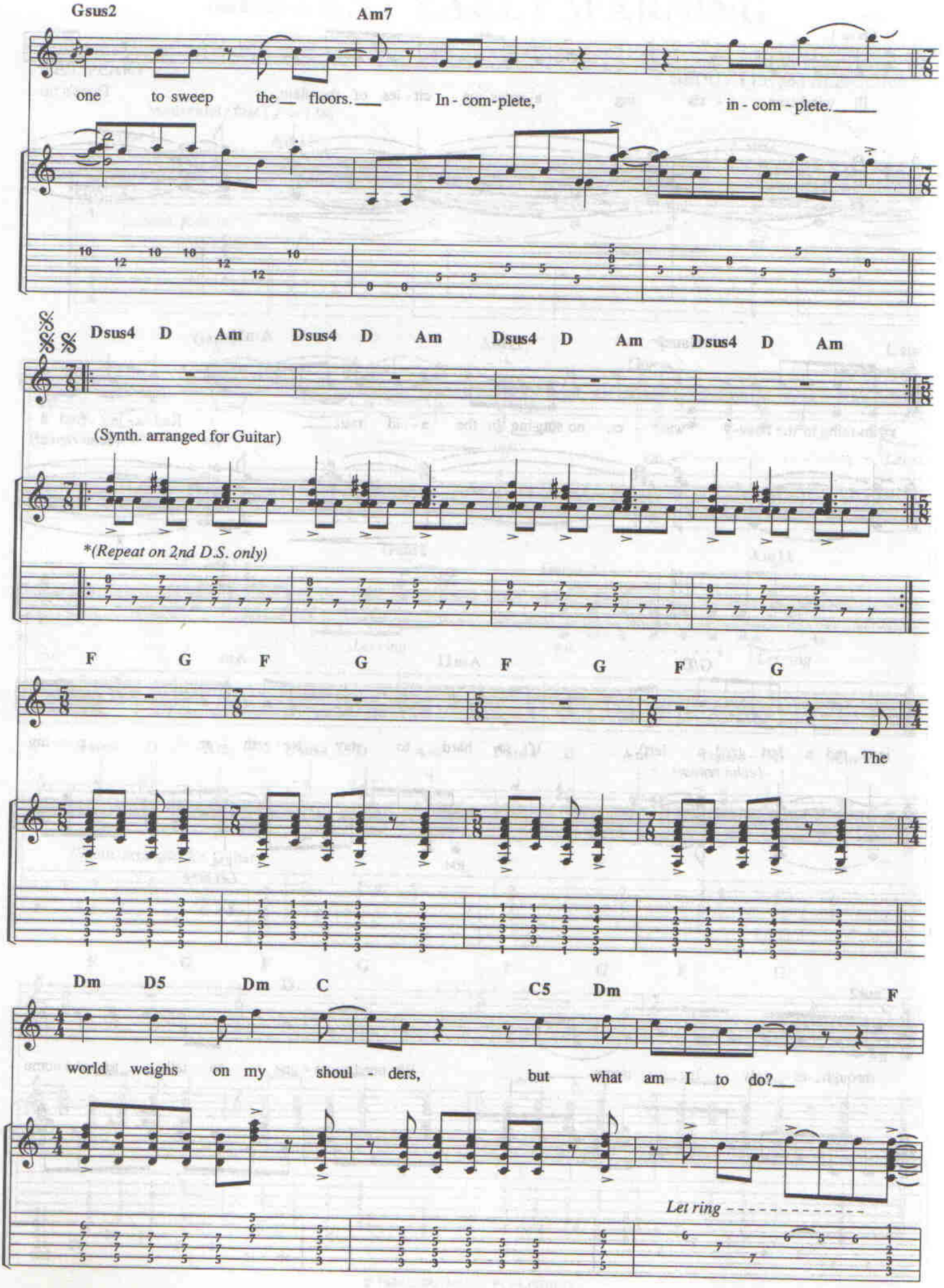
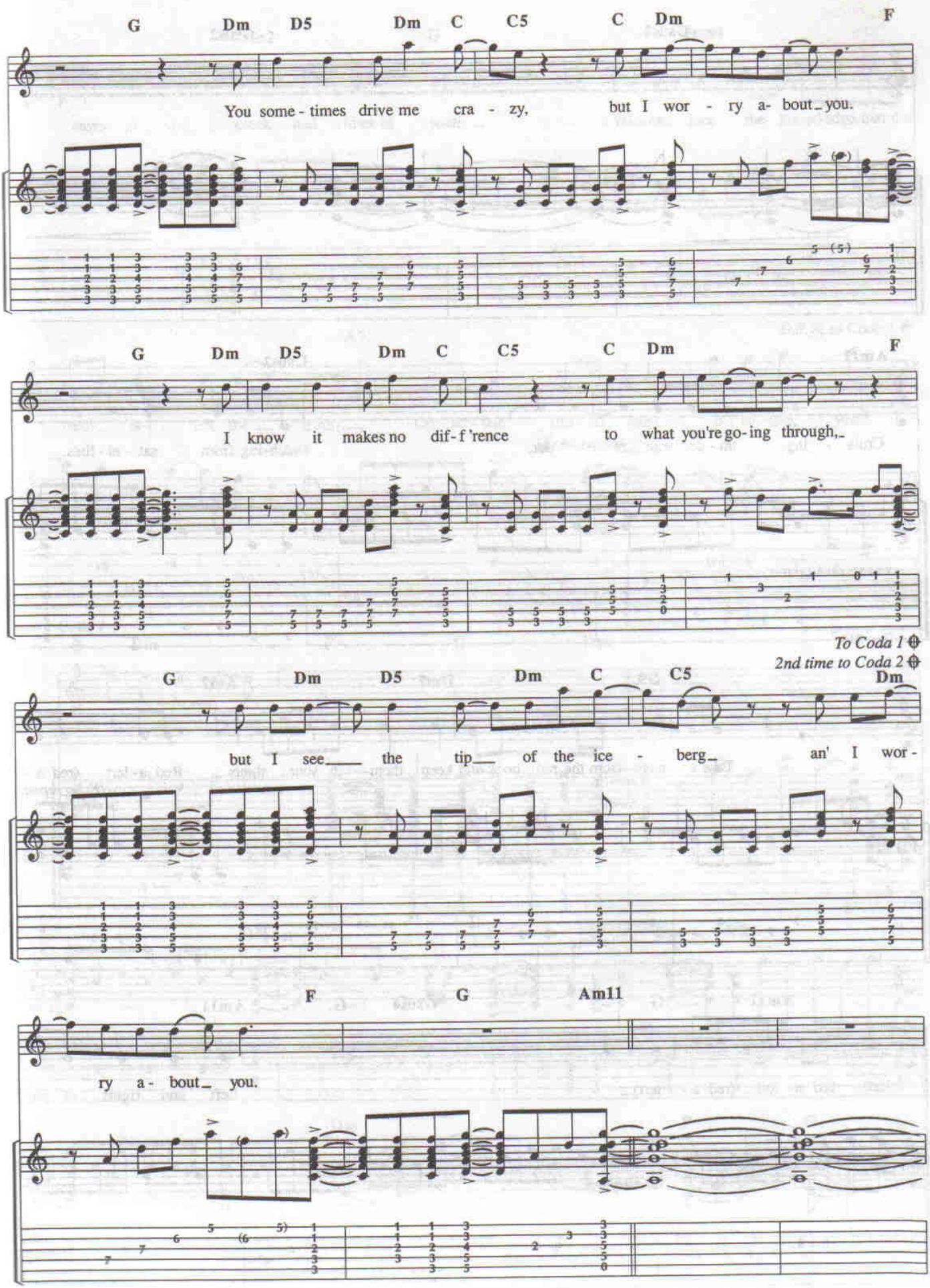
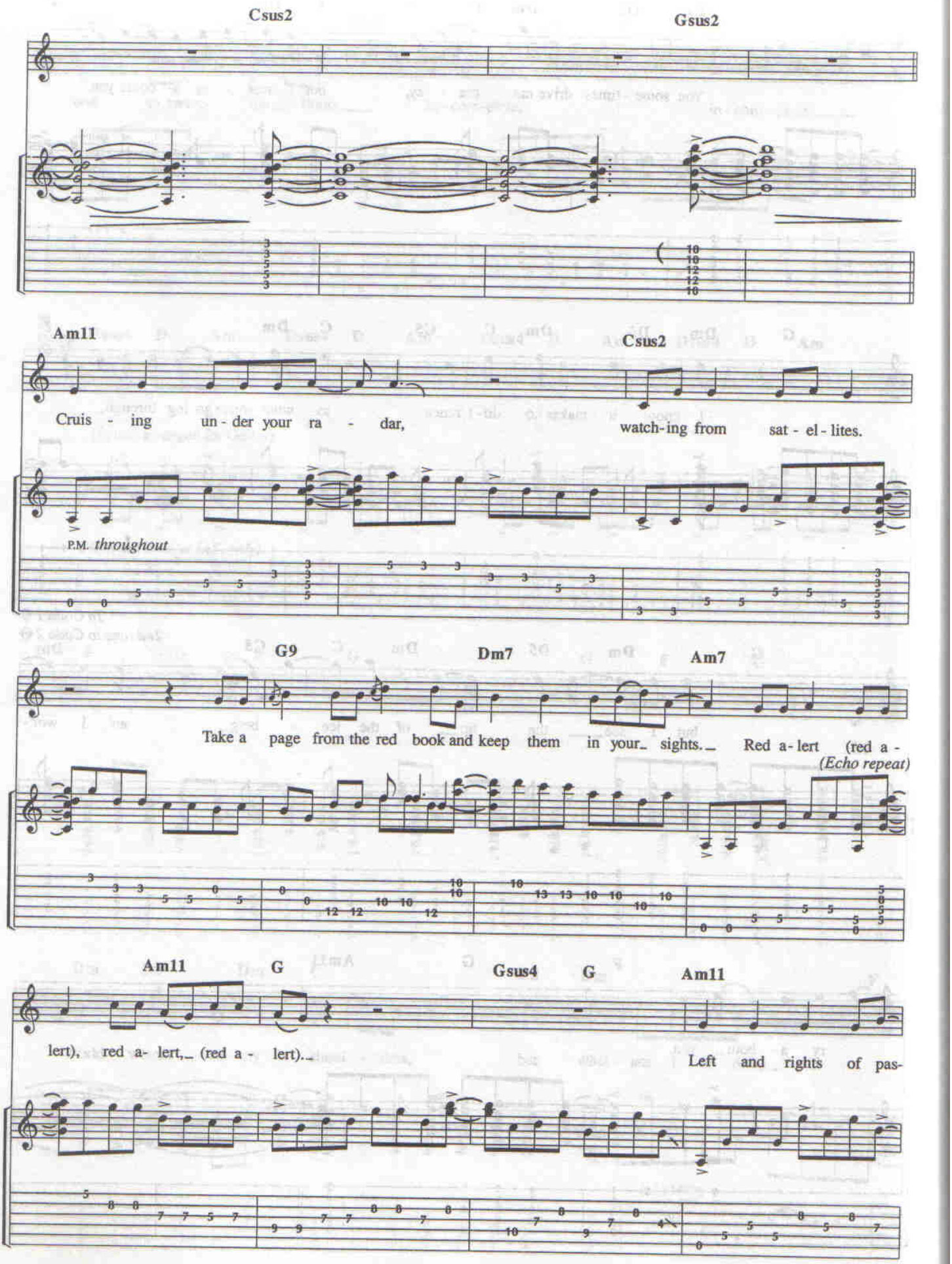
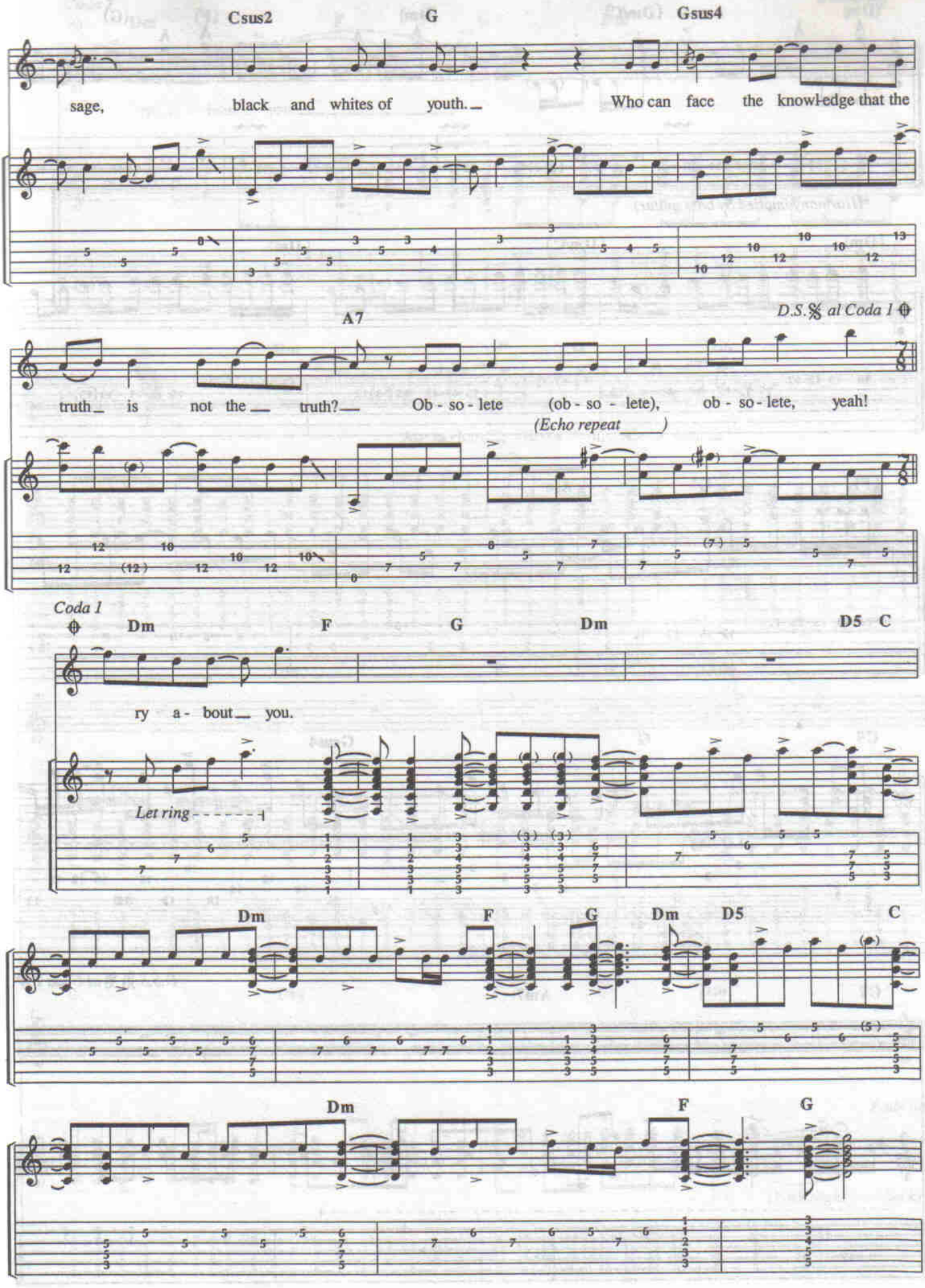
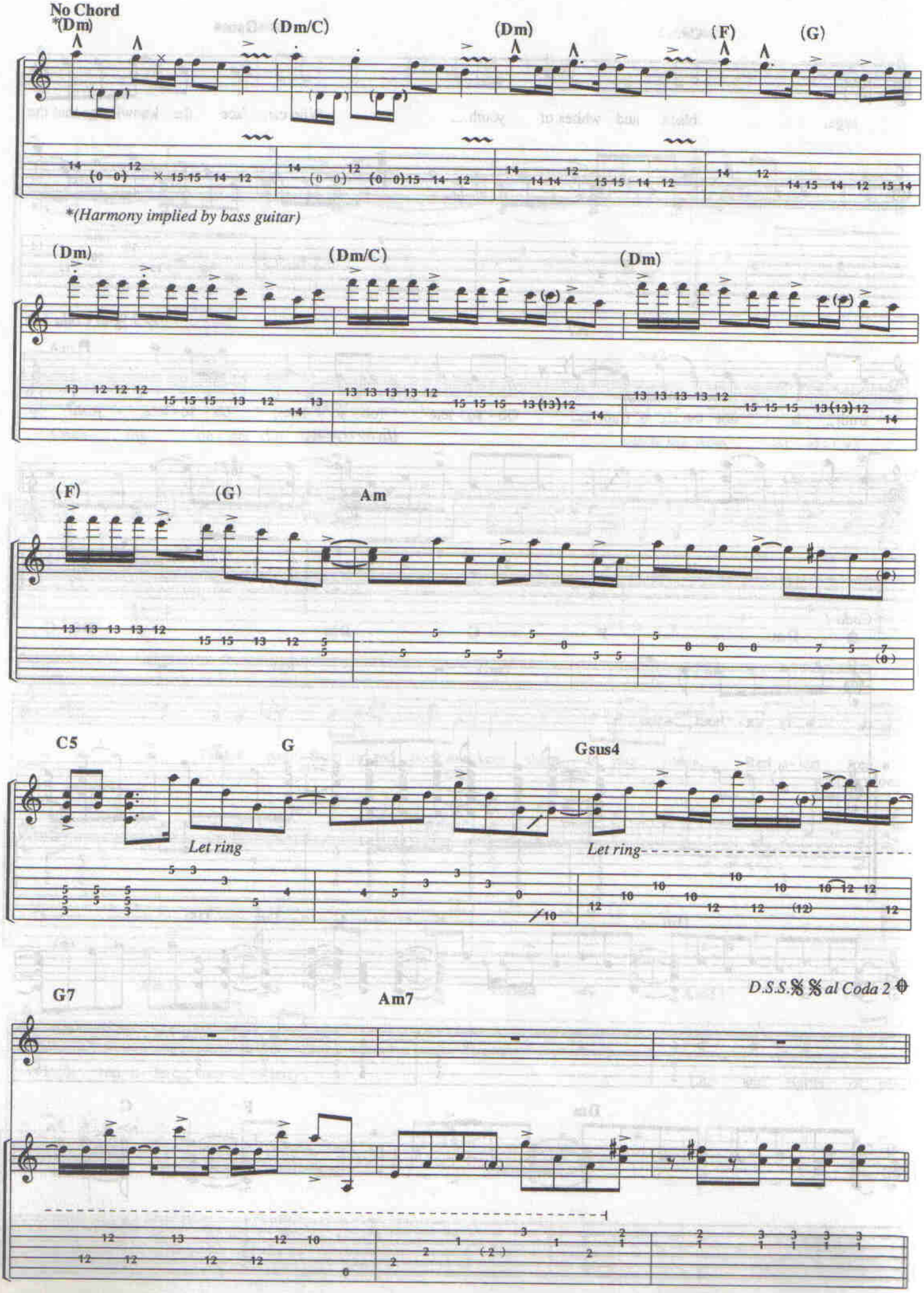

Am11
Verse 1:
Csus2
ill wind comes a - ris - ing a-cross the cit - ies of the plain. There's no
Gsus2
Am11
swim-ming in the heav-y wat - er, no sing-ing in the a - cid rain.
Red a - lert (red a -
(echo repeat)
G/D
Am11
Am
lert), red a - lert (red a - lert).
(echo repeat)
It's so hard to stay to - geth - er, pass-ing
P.M.
P.M.
Let ring
Csus2
G
through re - volv - ing doors.
We need some - one to talk to and some -

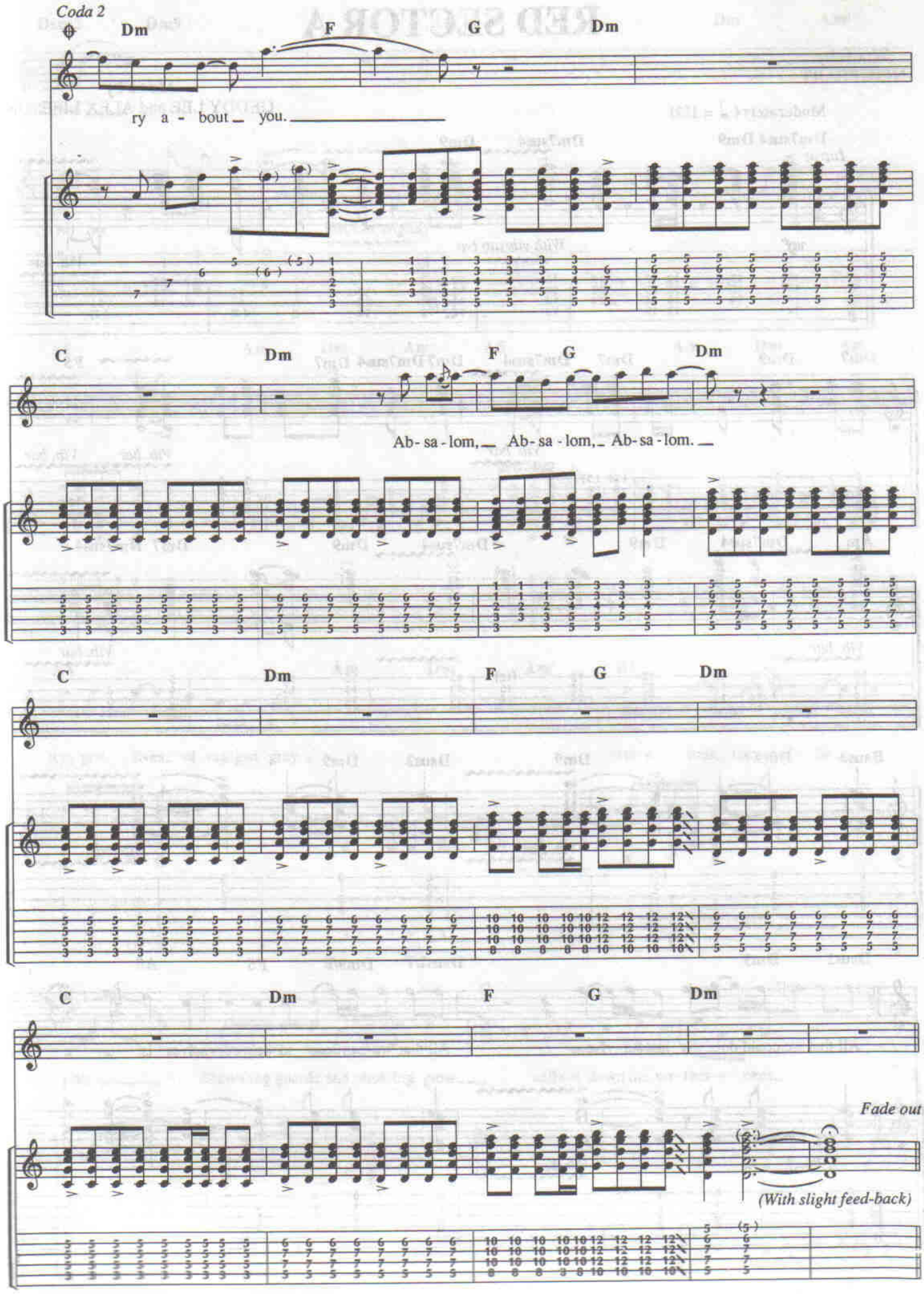

Gsus2
Am7
one to sweep the floors.
In - com - plete,
in - com - plete.
Dsus4 D Am Dsus4 D Am Dsus4 D Am Dsus4 D Am
(Synth. arranged for Guitar)
*(Repeat on 2nd D.S. only)
F G F G F G F G
The
Dm D5 Dm C C5 Dm F
world weighs on my shoul - ders, but what am I to do?
Let ring


G Dm D5 Dm C C5 C Dm F
You some - times drive me cra - zy, but I wor - ry a- bout_ you.
G Dm D5 Dm C C5 C Dm F
I know it makes no dif- f 'rence to what you're go- ing through,_
To Coda 1
2nd time to Coda 2
G Dm D5 Dm C C5 Dm
but I see___ the tip___ of the ice - berg_ an' I wor -
F G Am11
ry a - bout_ you.


Csus2
Gsus2
Am11
Csus2
Cruis - ing un - der your ra - dar, watch-ing from sat - el - lites.
P.M. throughout
G9
Dm7
Am7
Take a page from the red book and keep them in your_ sights._ Red a - lert (red a -
(Echo repeat)
Am11
G
Gsus4
G
Am11
lert), red a- lert,_ (red a - lert)._
Left and rights of pas-


Csus2
G
Gsus4
sage, black and whites of youth. Who can face the knowledge that the
A7
D.S.𝄋 al Coda 1
truth is not the truth? Ob - so - lete (ob - so - lete), ob - so - lete, yeah!
(Echo repeat)
Coda 1
Dm
F
G
Dm
D5
C
ry a - bout you.
Let ring
Dm
F
G
Dm
D5
C
Dm
F
G

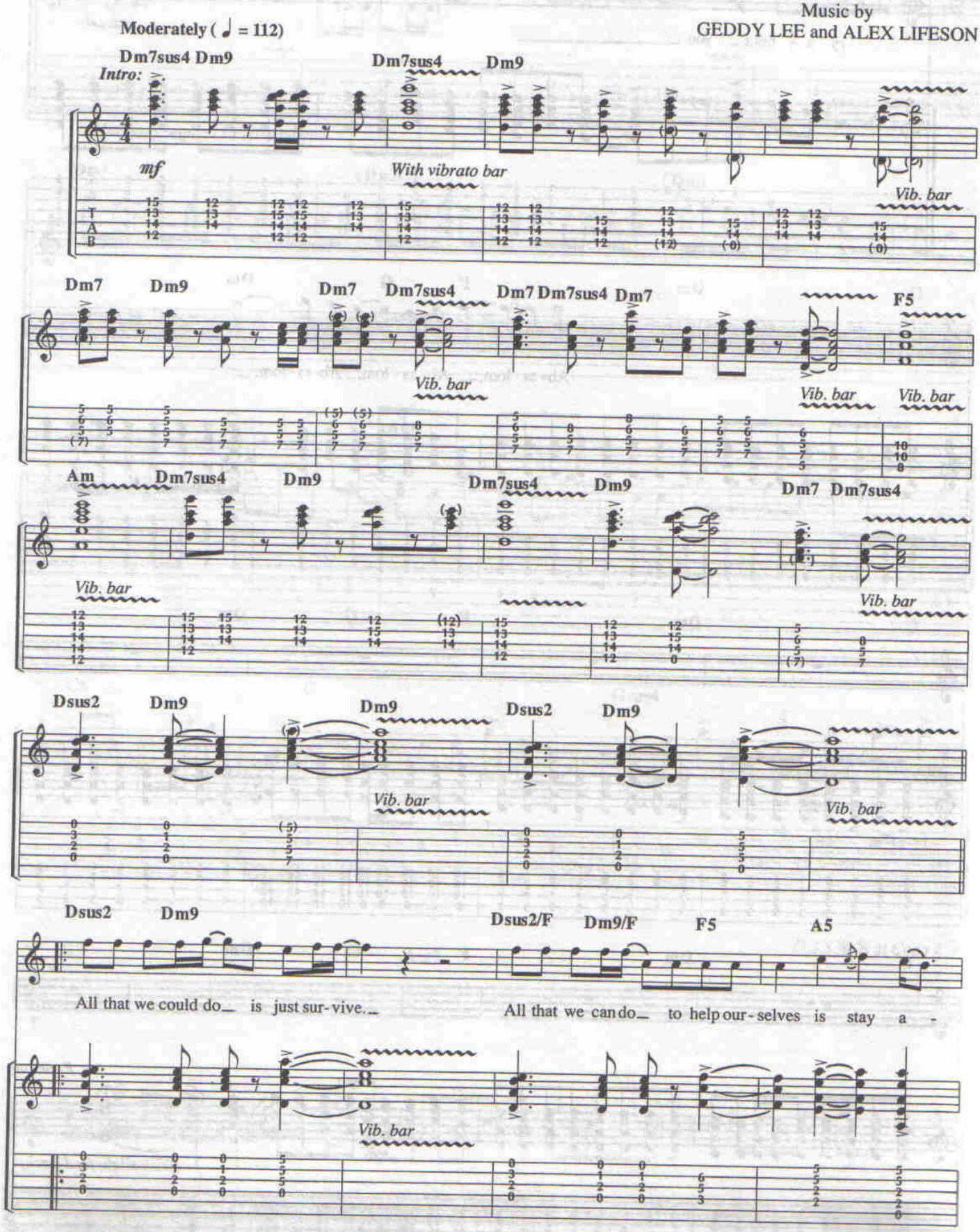

No Chord
*(Dm)
(Dm/C)
(Dm)
(F)
(G)
*(Harmony implied by bass guitar)
(Dm)
(Dm/C)
(Dm)
(F)
(G)
Am
C5
G
Gsus4
Let ring
Let ring
G7
Am7
D.S.S. al Coda 2


Coda 2
Dm
F
G
Dm
ry a - bout you.
C
Dm
F
G
Dm
Ab- sa - lom, Ab- sa - lom, Ab- sa - lom.
C
Dm
F
G
Dm
C
Dm
F
G
Dm
Fade out
(With slight feed-back)

RED SECTOR A

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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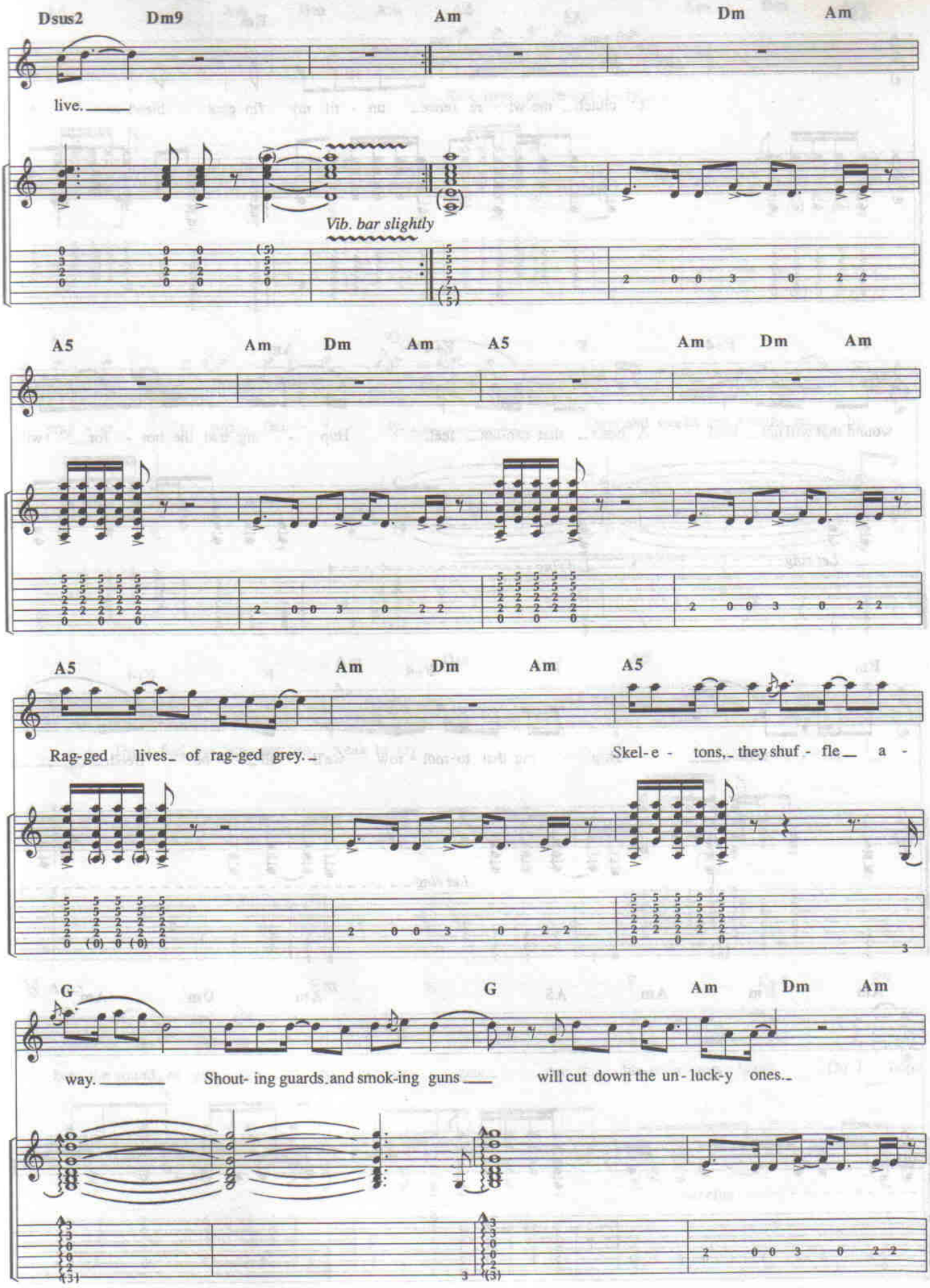
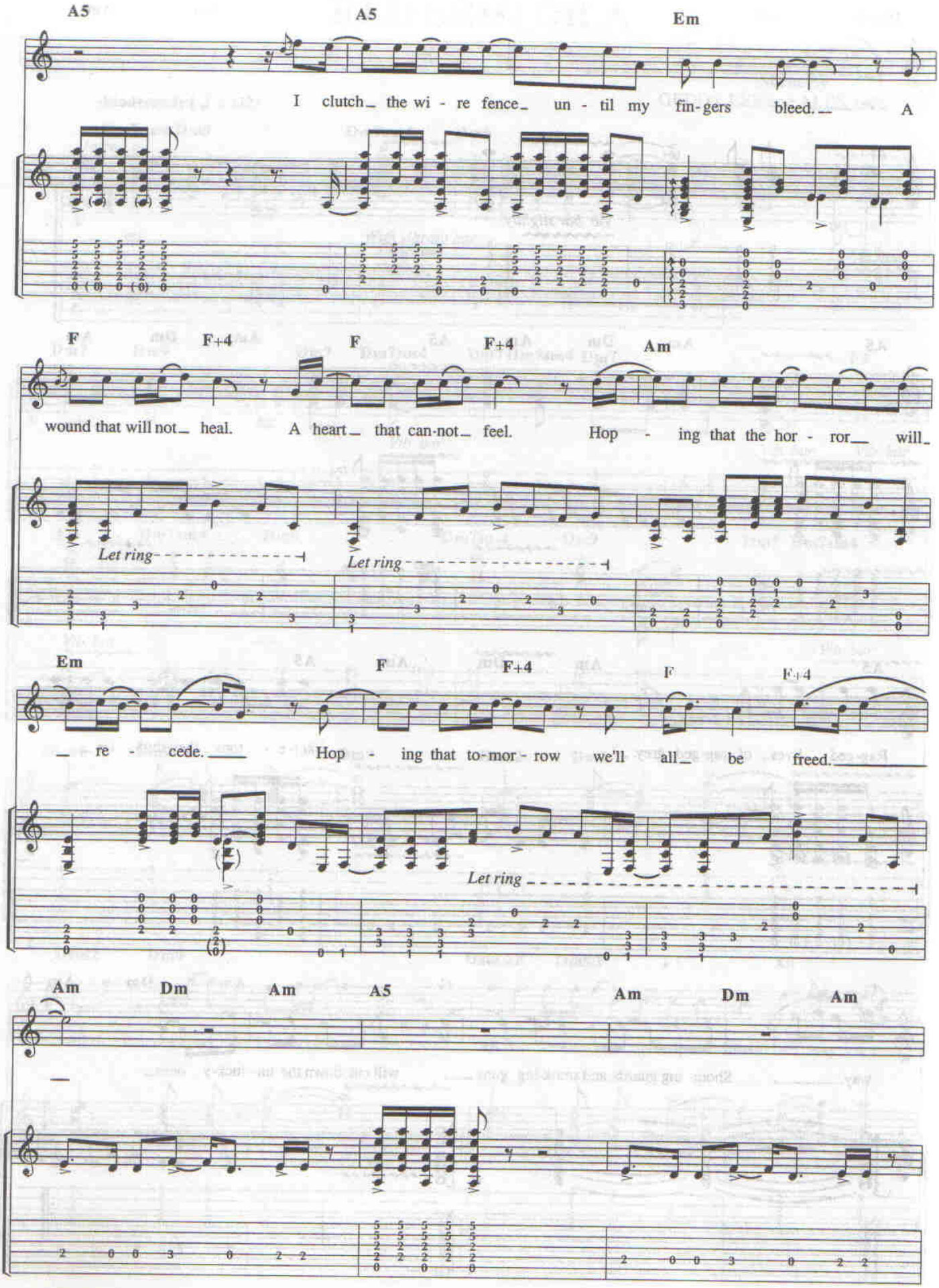
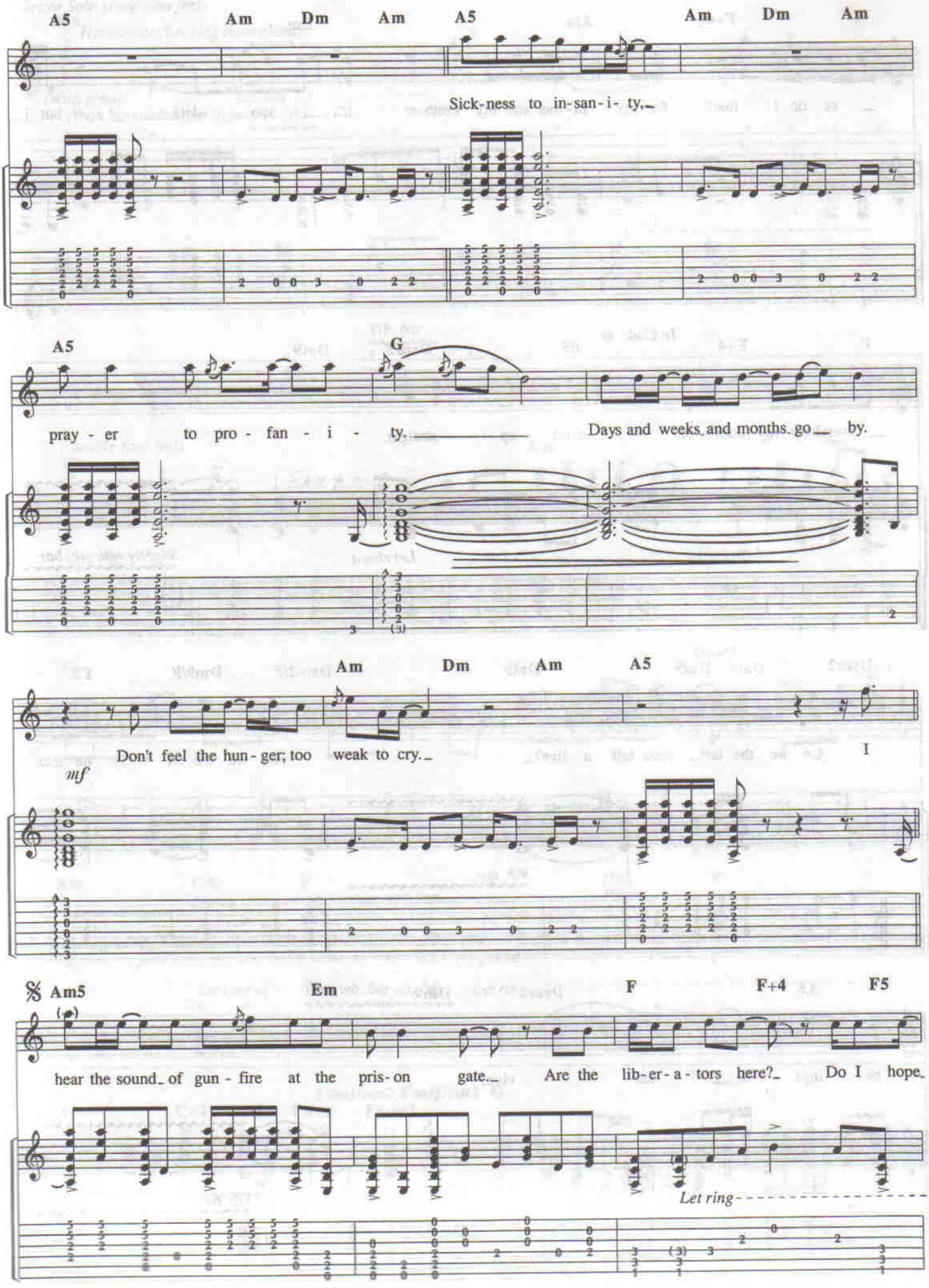
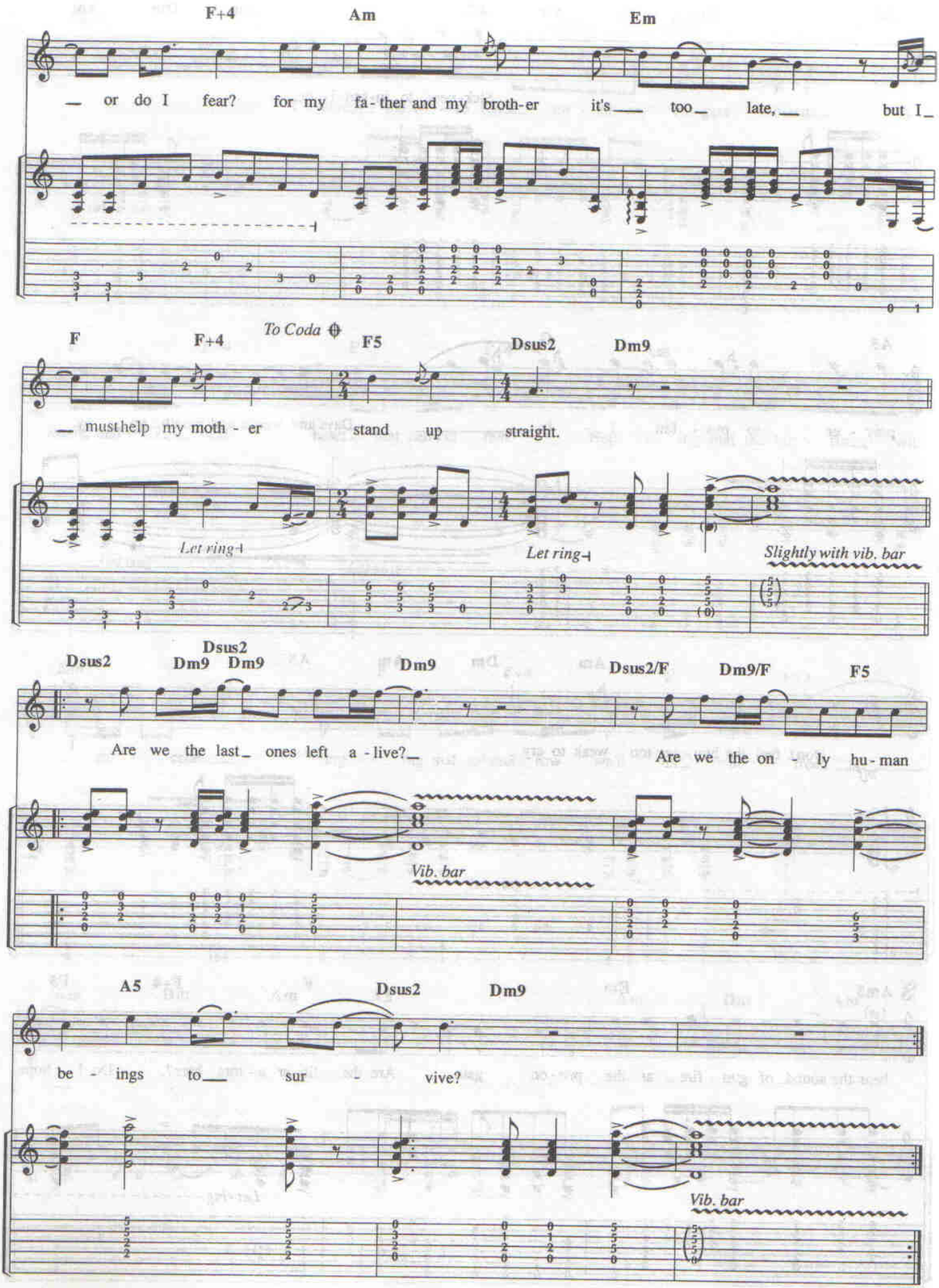
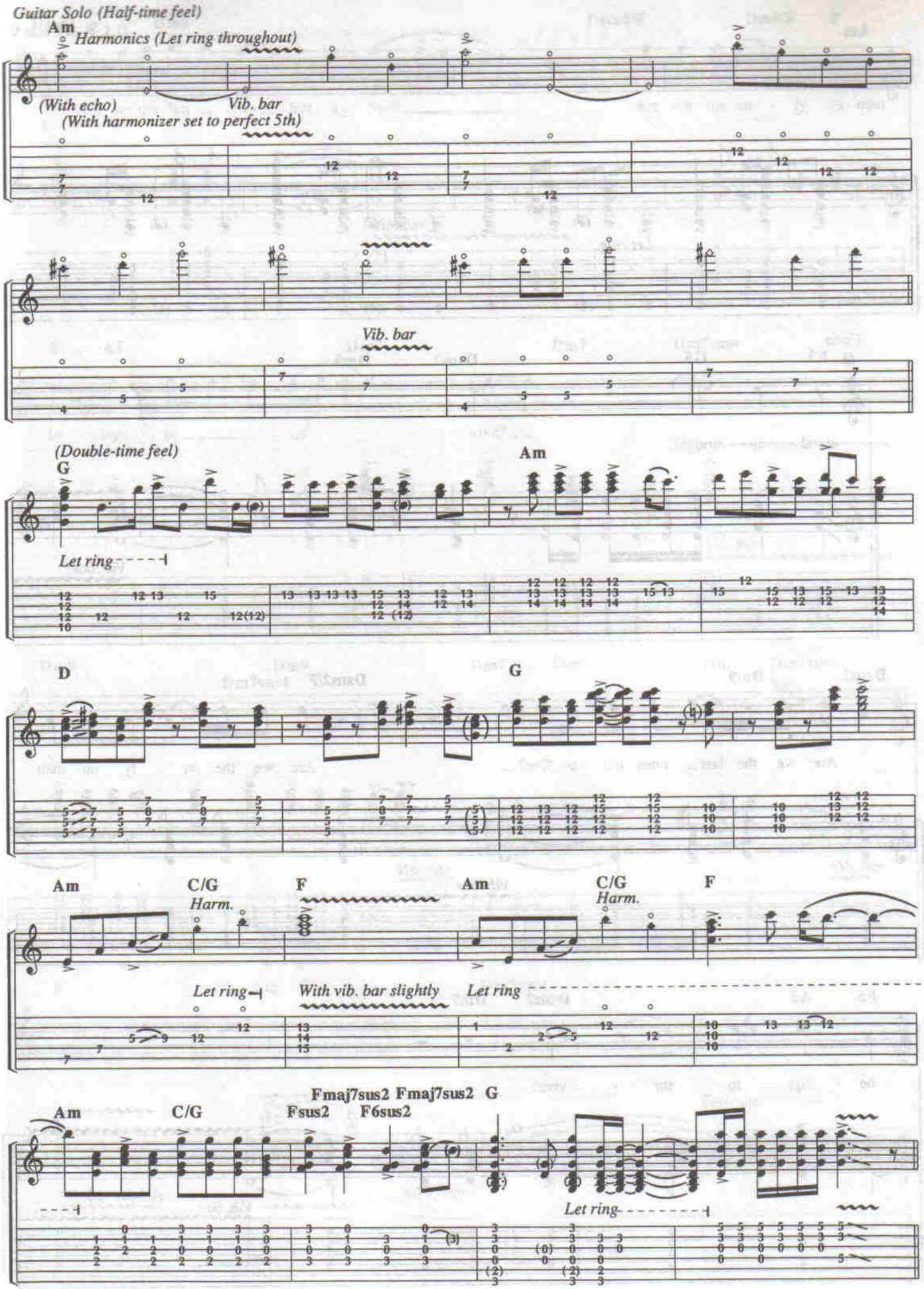
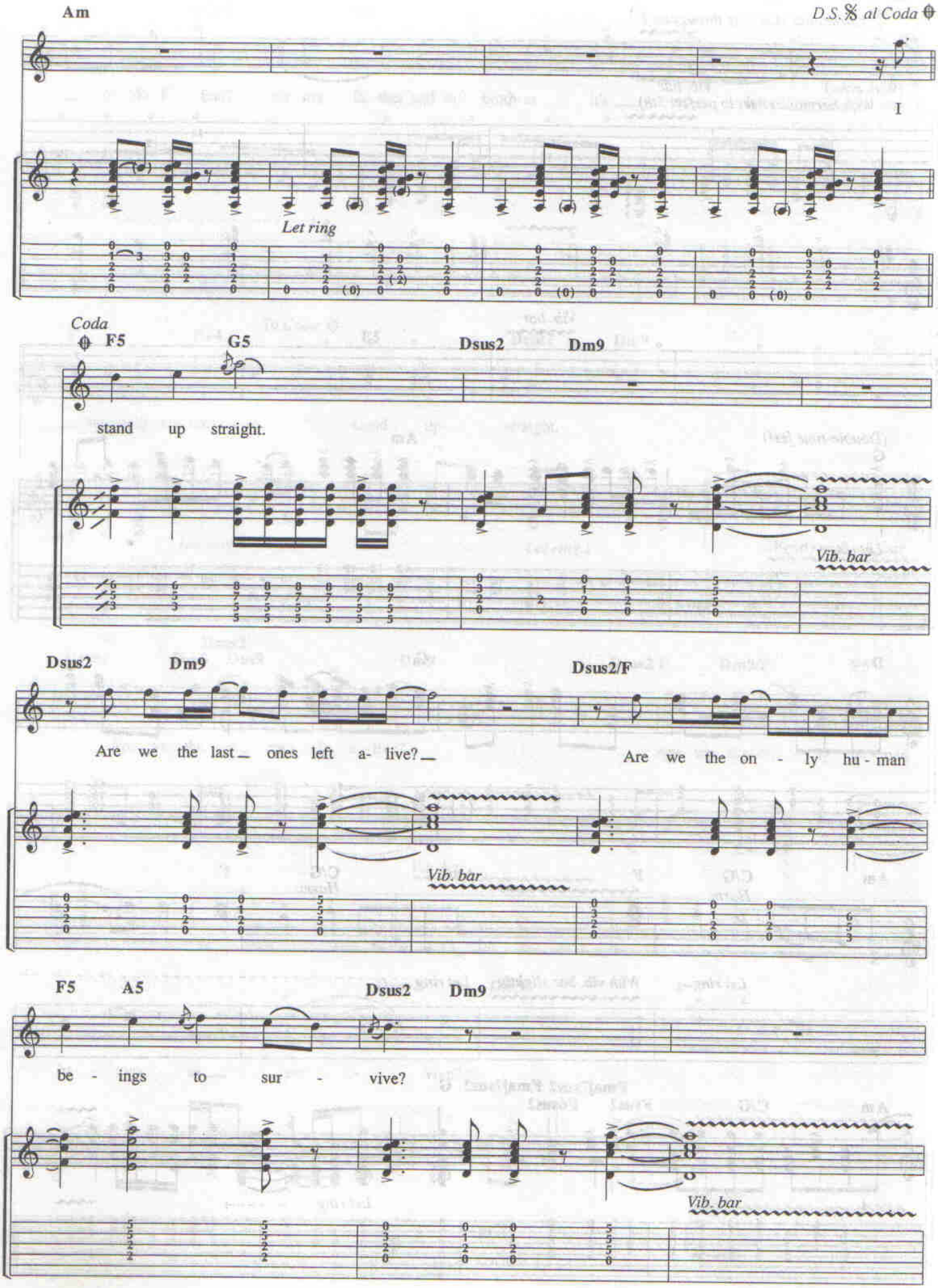

Dsus2
Dm9
Am
Dm
Am
live.
Vib. bar slightly
A5
Am
Dm
Am
A5
Am
Dm
Am
A5
Am
Dm
Am
A5
Rag-ged lives_ of rag-ged grey._
Skel-e - tons,_ they shuf - fle__ a -
G
G
Am
Dm
Am
way.
Shout- ing guards_and smok-ing guns__
will cut down the un - luck-y ones._

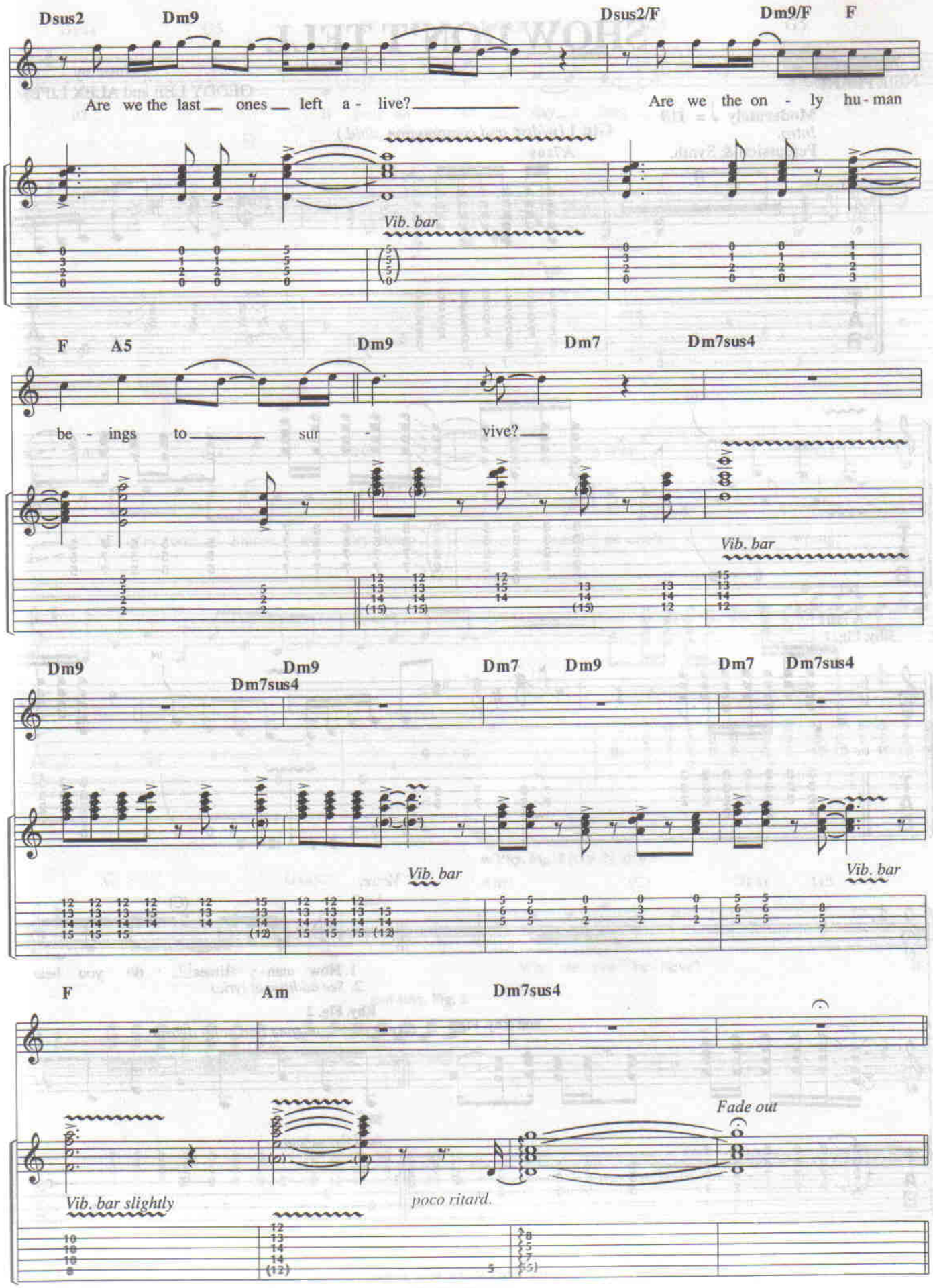

A5
A5
Em
I clutch the wi - re fence un - til my fin-gers bleed. A
F
F+4
F
F+4
Am
wound that will not heal. A heart that can-not feel. Hop - ing that the hor - ror will
Let ring
Let ring
Em
F
F+4
F
F+4
re - cede. Hop - ing that to-mor - row we'll all be freed.
Let ring
Am
Dm
Am
A5
Am
Dm
Am


A5 Am Dm Am A5 Am Dm Am
Sick-ness to in-san-i-ty,
A5 G
pray-er to pro-fan-i-ty. Days and weeks and months go by.
Am Dm Am A5
Don't feel the hun-ger; too weak to cry.
mf
I
𝄋 Am5 Em F F+4 F5
hear the sound of gun-fire at the pris-on gate. Are the lib-er-a-tors here? Do I hope
Let ring


F+4
Am
Em
— or do I fear? for my fa - ther and my broth - er it's — too — late, — but I —
F
F+4
To Coda
F5
Dsus2
Dm9
— must help my moth - er stand up straight.
Let ring
Let ring
Slightly with vib. bar
Dsus2
Dsus2
Dm9
Dm9
Dm9
Dsus2/F
Dm9/F
F5
Are we the last — ones left a - live? —
Are we the on - ly hu - man
Vib. bar
A5
Dsus2
Dm9
be - ings to — sur - vive?
Vib. bar


Guitar Solo (Half-time feel)
Am
Harmonics (Let ring throughout)
(With echo)
Vib. bar
(With harmonizer set to perfect 5th)
Vib. bar
(Double-time feel)
G
Am
Let ring
D
G
Am
C/G
Harm.
F
Am
C/G
Harm.
F
Let ring
With vib. bar slightly
Let ring
Fmaj7sus2 Fmaj7sus2 G
Am
C/G
Fsus2
F6sus2
Let ring

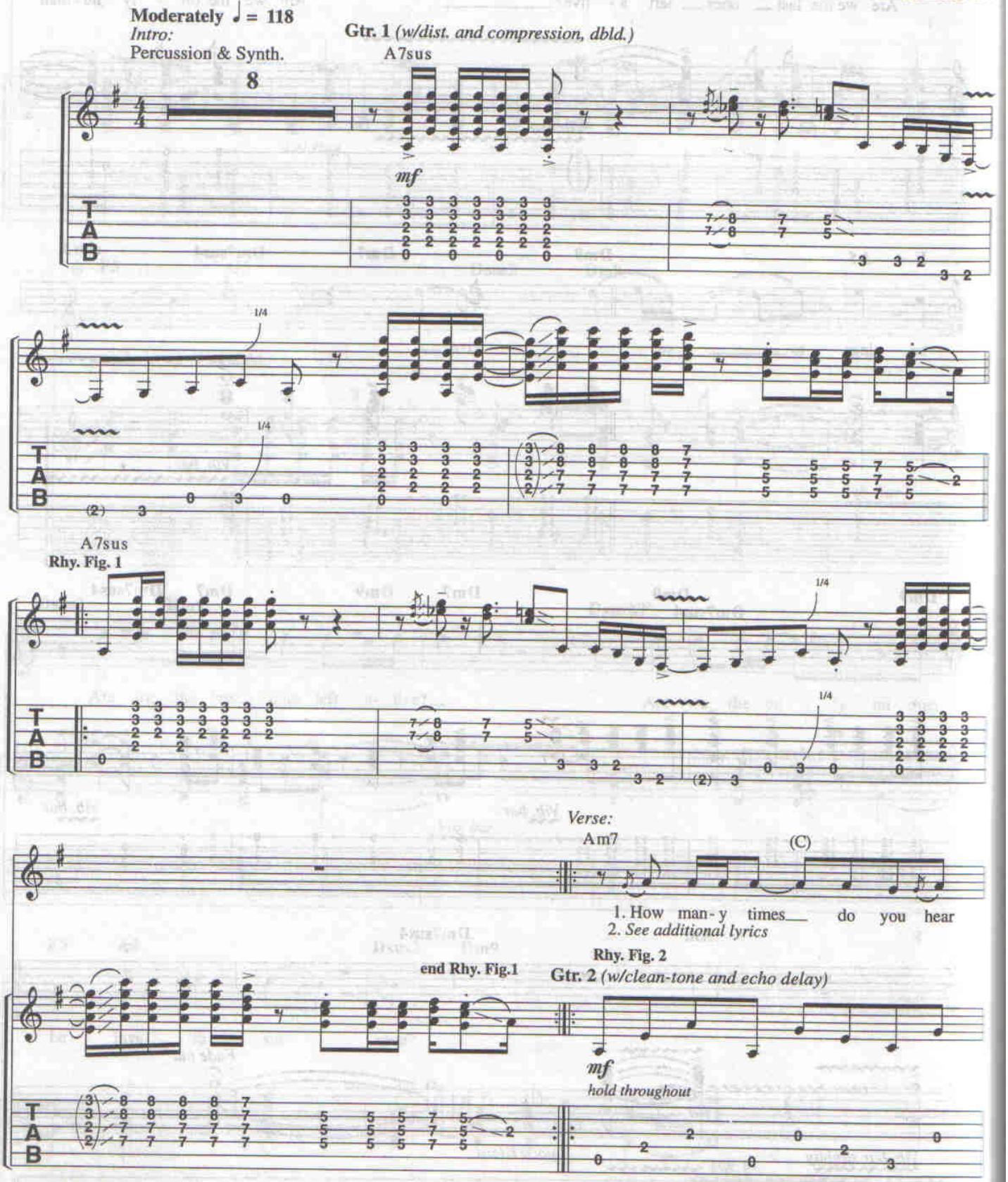

Am
D.S. 𝄋 al Coda
I
Let ring
Coda
F5
G5
Dsus2
Dm9
stand up straight.
Vib. bar
Dsus2
Dm9
Dsus2/F
Are we the last ones left a- live?
Are we the on - ly hu - man
Vib. bar
F5
A5
Dsus2
Dm9
be - ings to sur - vive?
Vib. bar


Dsus2
Dm9
Dsus2/F
Dm9/F
F
Are we the last ones left a - live?
Are we the on - ly hu - man
Vib. bar
F
A5
Dm9
Dm7
Dm7sus4
be - ings to sur - vive?
Vib. bar
Dm9
Dm9
Dm7sus4
Dm7
Dm9
Dm7
Dm7sus4
Vib. bar
Vib. bar
F
Am
Dm7sus4
Fade out
Vib. bar slightly
poco ritard.

SHOW DON'T TELL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



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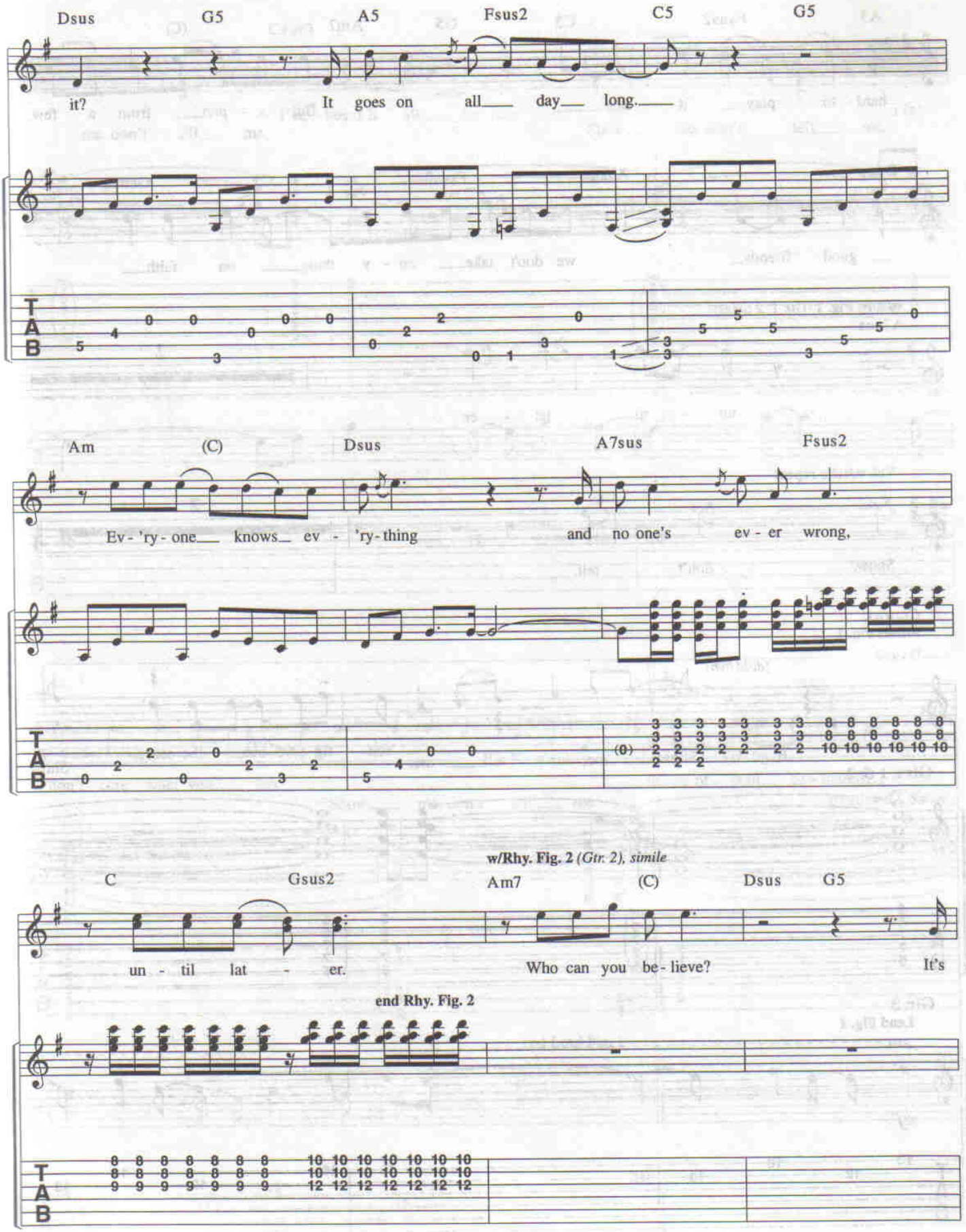
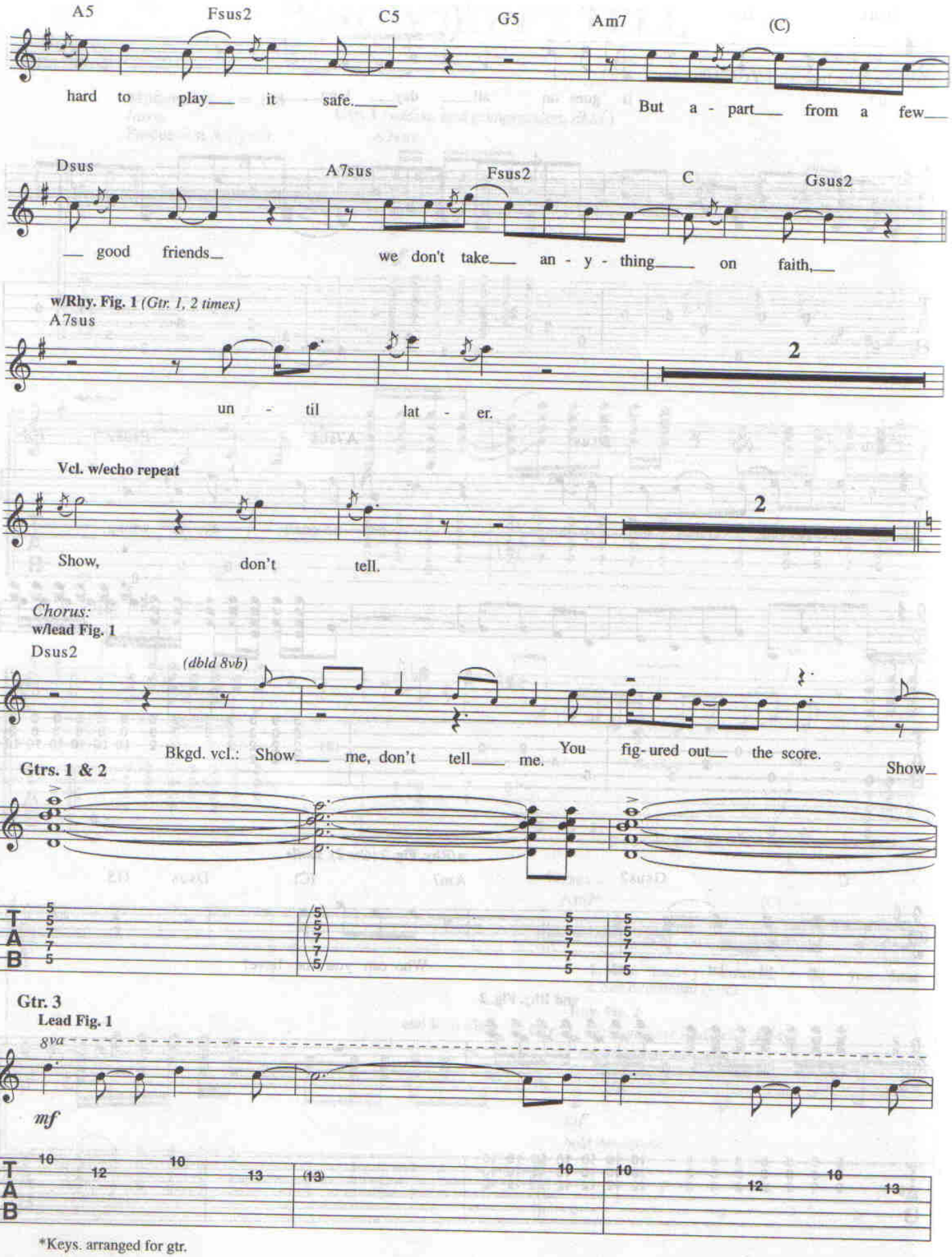
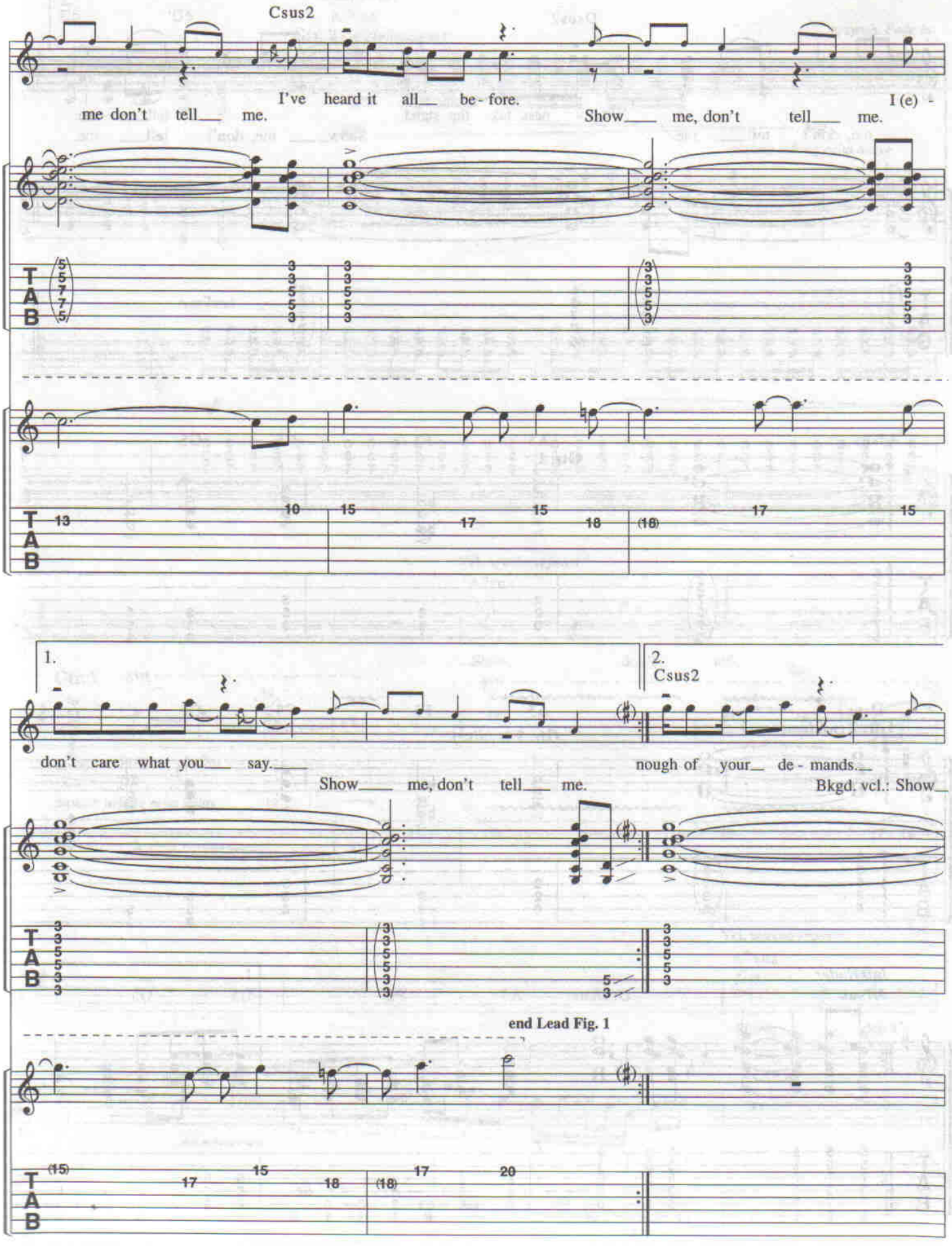
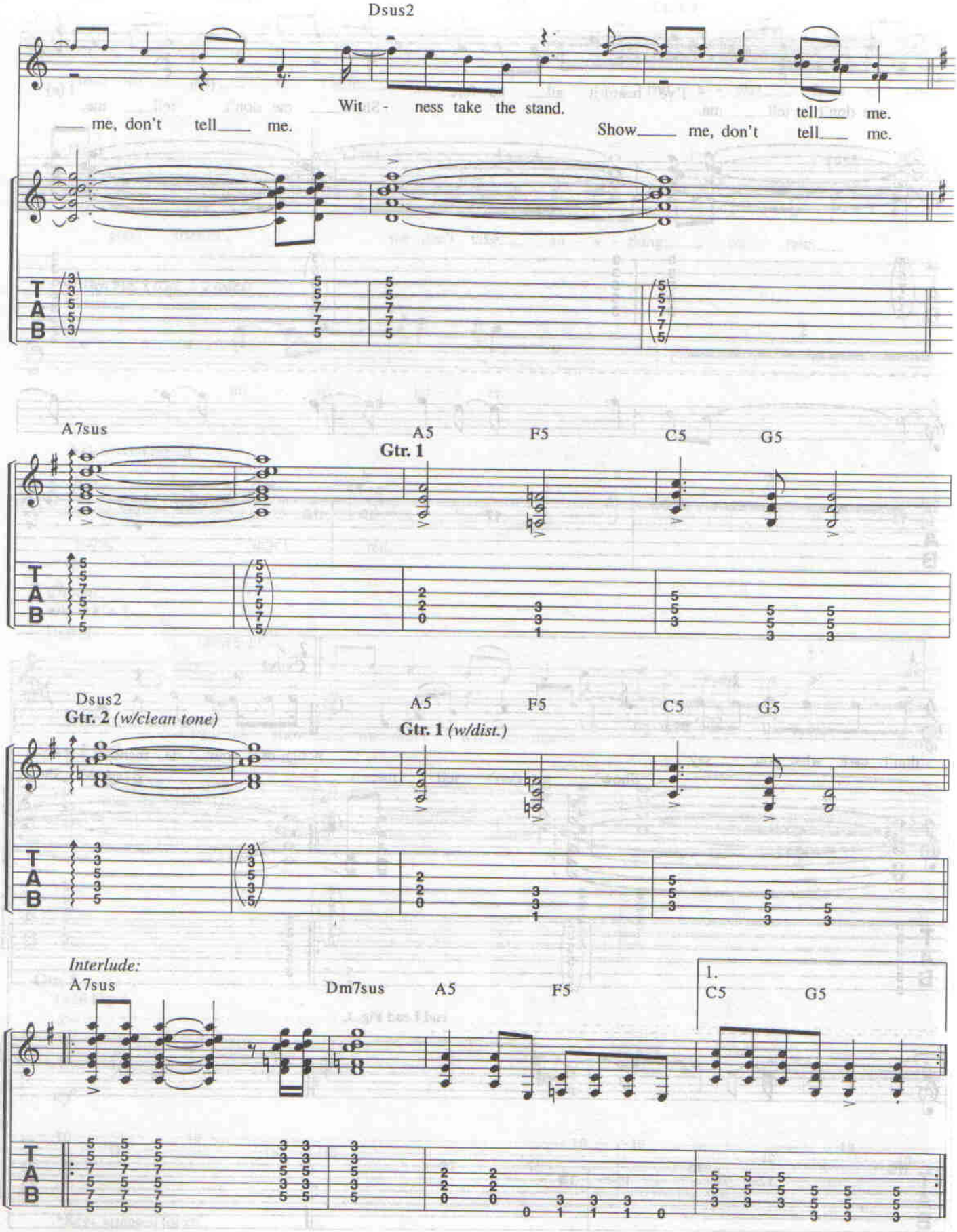
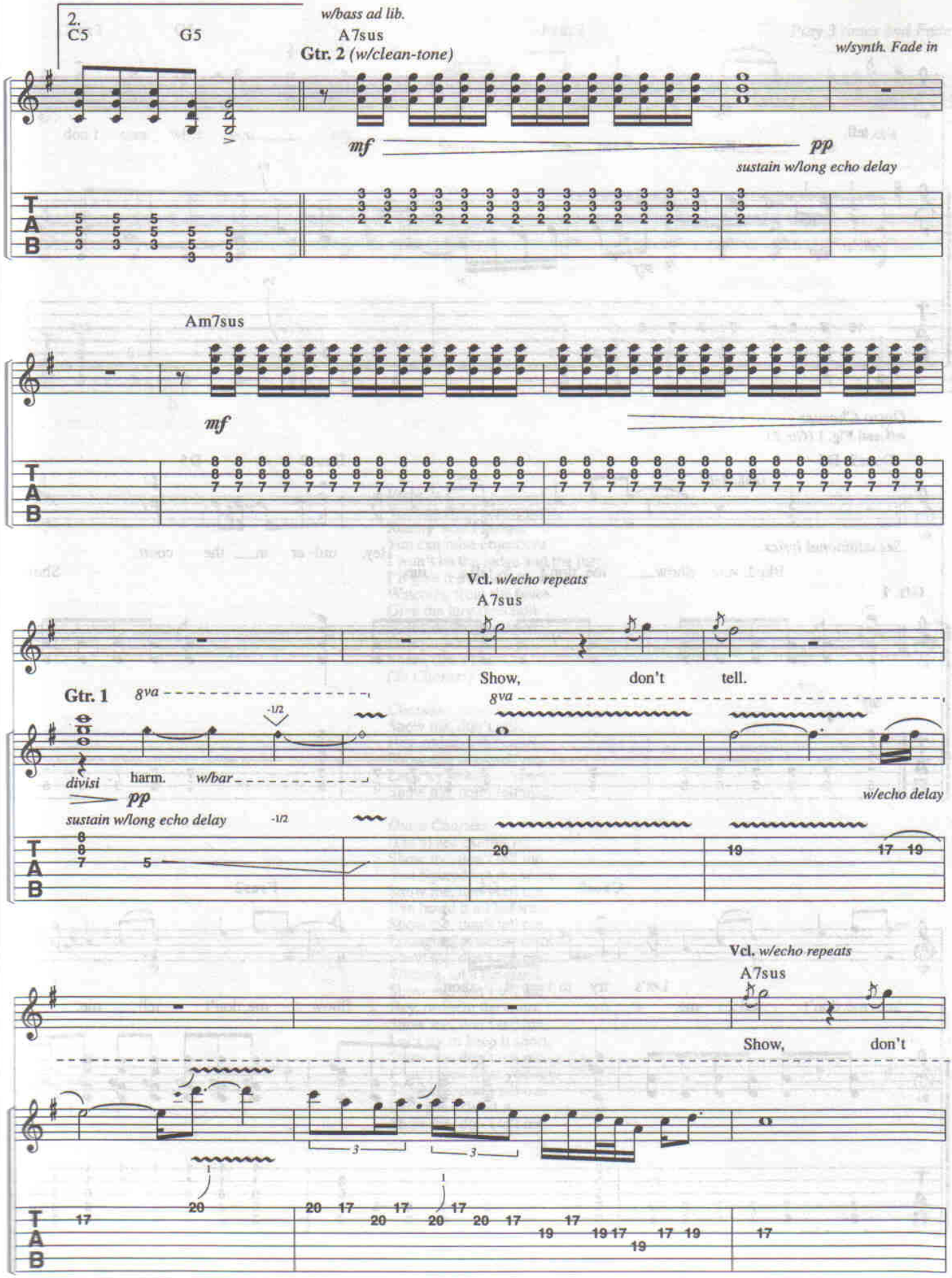

Dsus G5 A5 Fsus2 C5 G5
it? It goes on all day long.
Am (C) Dsus A7sus Fsus2
Ev - 'ry - one knows ev - 'ry - thing and no one's ev - er wrong,
w/Rhy. Fig. 2 (Gtr. 2), simile
C Gsus2 Am7 (C) Dsus G5
un - til lat - er. Who can you be - lieve? It's
end Rhy. Fig. 2

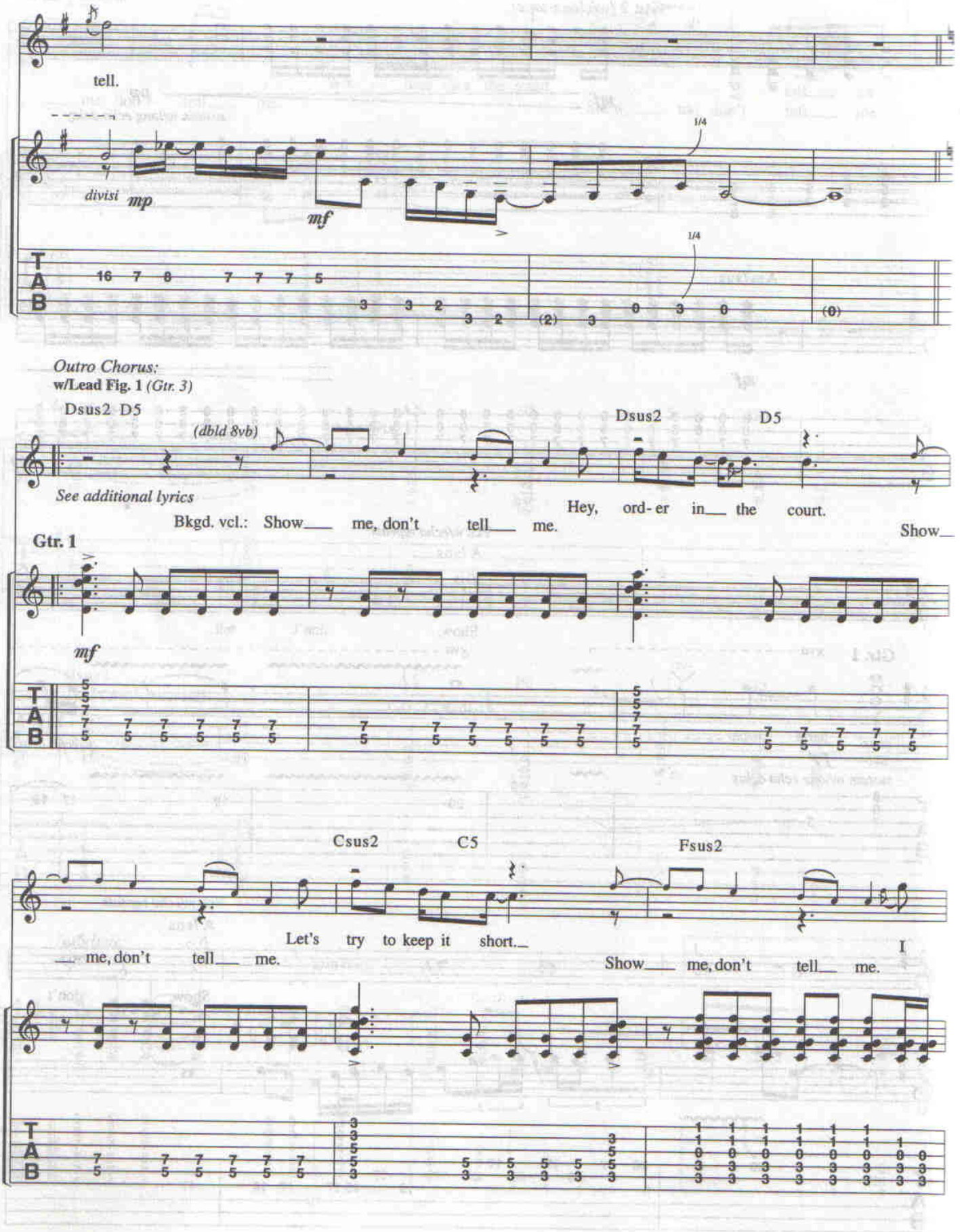


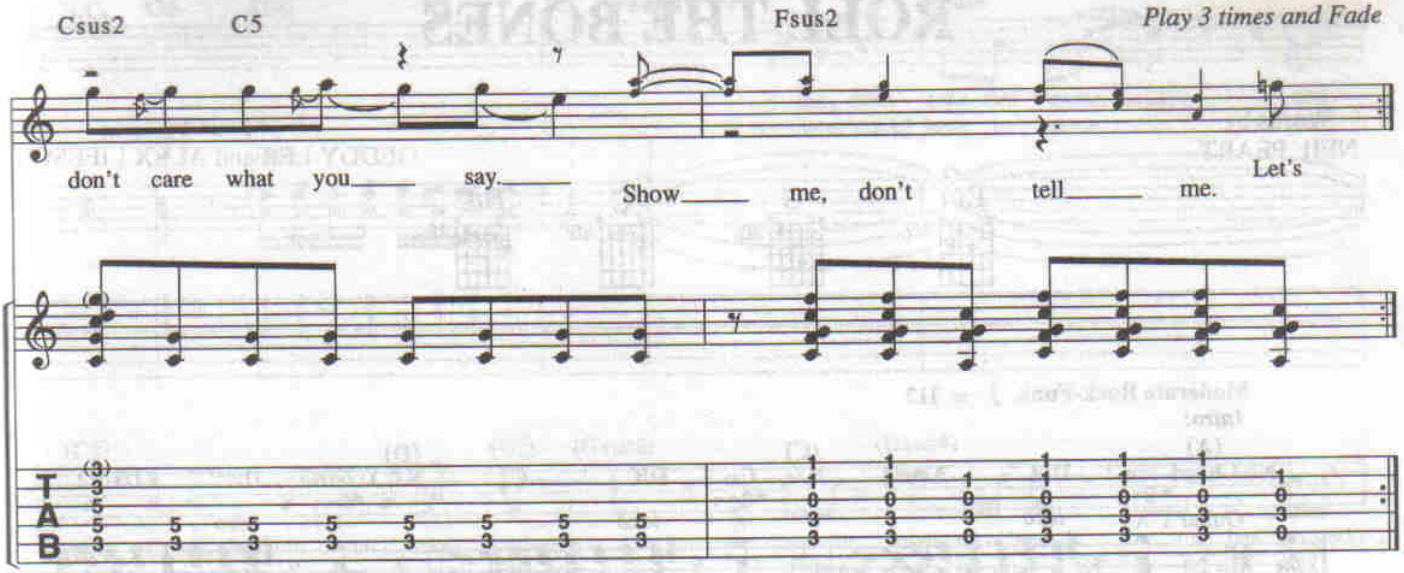
*Keys. arranged for gtr.


Csus2
I've heard it all be - fore.
me don't tell me.
Show me, don't tell me.
I (e) -
1.
2.
Csus2
don't care what you say.
nough of your de - mands.
Show me, don't tell me.
Bkgd. vcl.: Show
end Lead Fig. 1


Dsus2
Wit - ness take the stand.
me, don't tell me.
Show me, don't tell me.
tell me.
A7sus
A5
F5
C5
G5
Gtr. 1
Dsus2
Gtr. 2 (w/clean tone)
Gtr. 1 (w/dist.)
Interlude:
A7sus
Dm7sus
1.
T
A
B


2.
C5
G5
w/bass ad lib.
A7sus
Gtr. 2 (w/clean-tone)
w/synth. Fade in
mf
pp
sustain w/long echo delay
Am7sus
mf
Vcl. w/echo repeats
A7sus
Show,
don't
tell.
Gtr. 1
8va
-1/2
divisi
harm.
w/bar
pp
sustain w/long echo delay
w/echo delay
Vcl. w/echo repeats
A7sus
Show,
don't
T
A
B


tell.
divisi
mp
mf
1/4
1/4
T
A
B
16 7 8 7 7 7 5
3 3 2
3 2
(2) 3
0 3 0
(0)
Outro Chorus:
w/Lead Fig. 1 (Gtr. 3)
Dsus2 D5
(dbld 8vb)
Dsus2
D5
See additional lyrics
Hey, ord- er in the court.
Bkgd. vcl.: Show me, don't tell me.
Show
Gtr. 1
mf
Csus2
C5
Fsus2
Let's try to keep it short.
me, don't tell me.
Show me, don't tell me.
I



Verse 2:
You can twist perceptions,
Reality won't budge.
You can raise objections,
I won't be the judge and the jury.
I'll give it due reflection,
Watching from the fence.
Give the jury direction
Based on the evidence.
I the jury.
Show, don't tell.
(To Chorus:)

Chorus:
Show me, don't tell,
Hey, order in the court.
Show me, don't tell me.
Let's try to keep it short.
Show me, don't tell me...

Outro Chorus:
(Let's) see exhibit A.
Show me, don't tell me.
You figured out the score.
Show me, don't tell me.
I've heard it all before.
Show me, don't tell me.
Enough of your demands.
Show me, don't tell me.
Witness, take the stand.
Show me, don't tell me.
Hey, order in the court.
Show me, don't tell me.
Let's try to keep it short.
Show me, don't tell me.
I don't care what you say.
Show me, don't tell me.
Let's see exhibit A.
Show me, don't tell me.

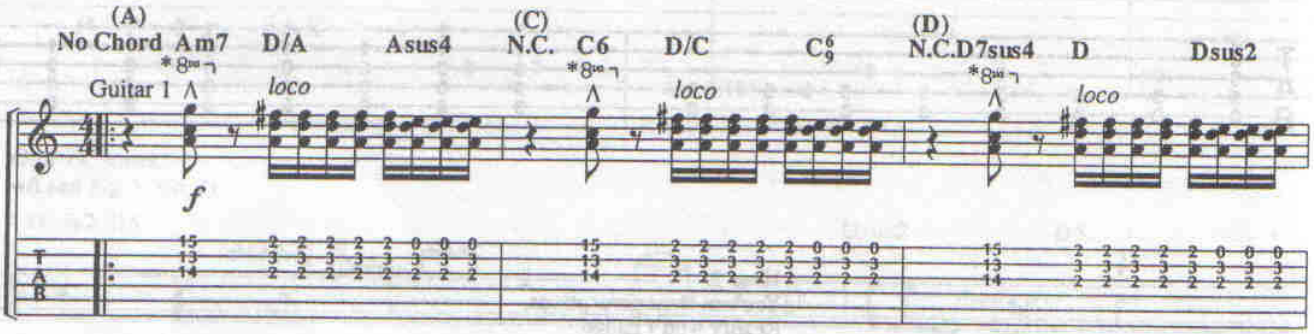
ROLL THE BONES

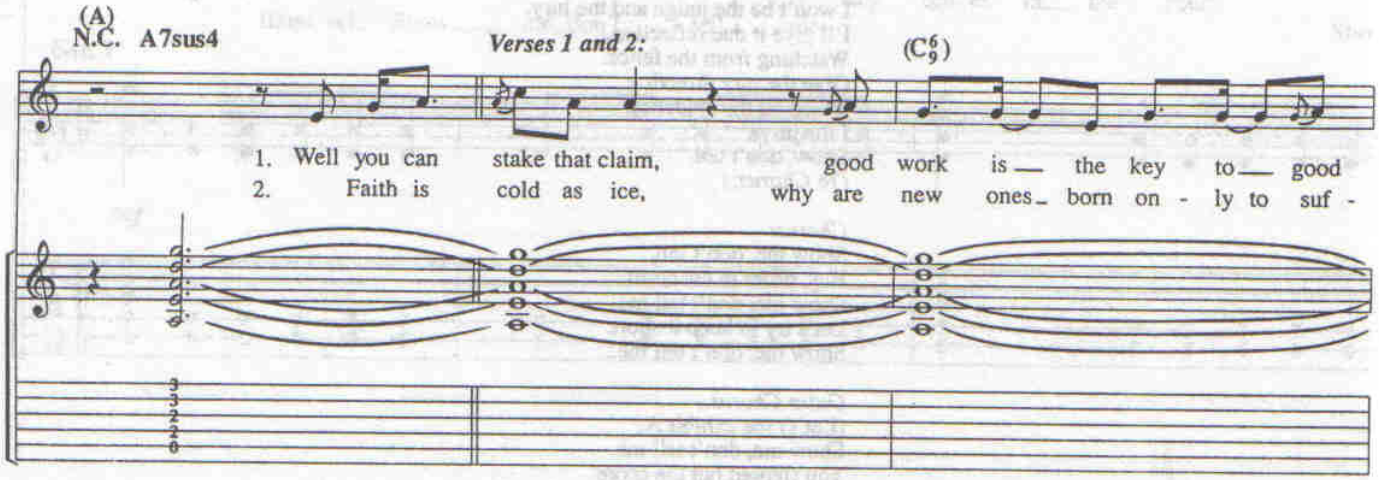
Words by
NEIL PEART

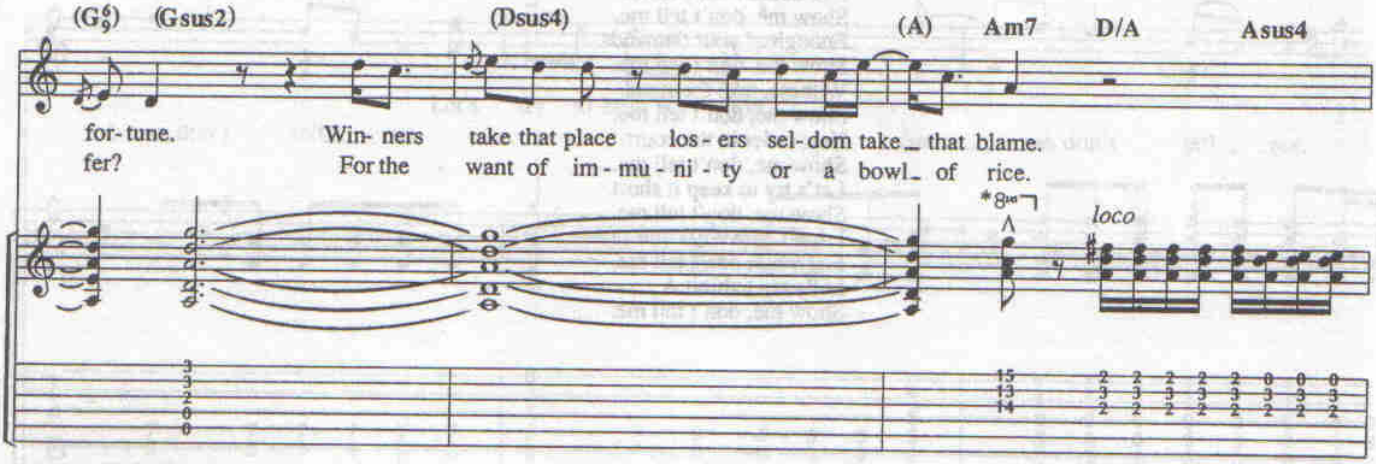
Music by
GEDDY LEE and ALEX LIFESON

Moderate Rock-Funk ♩ = 112

Intro:







*Horns arranged for Guitar.

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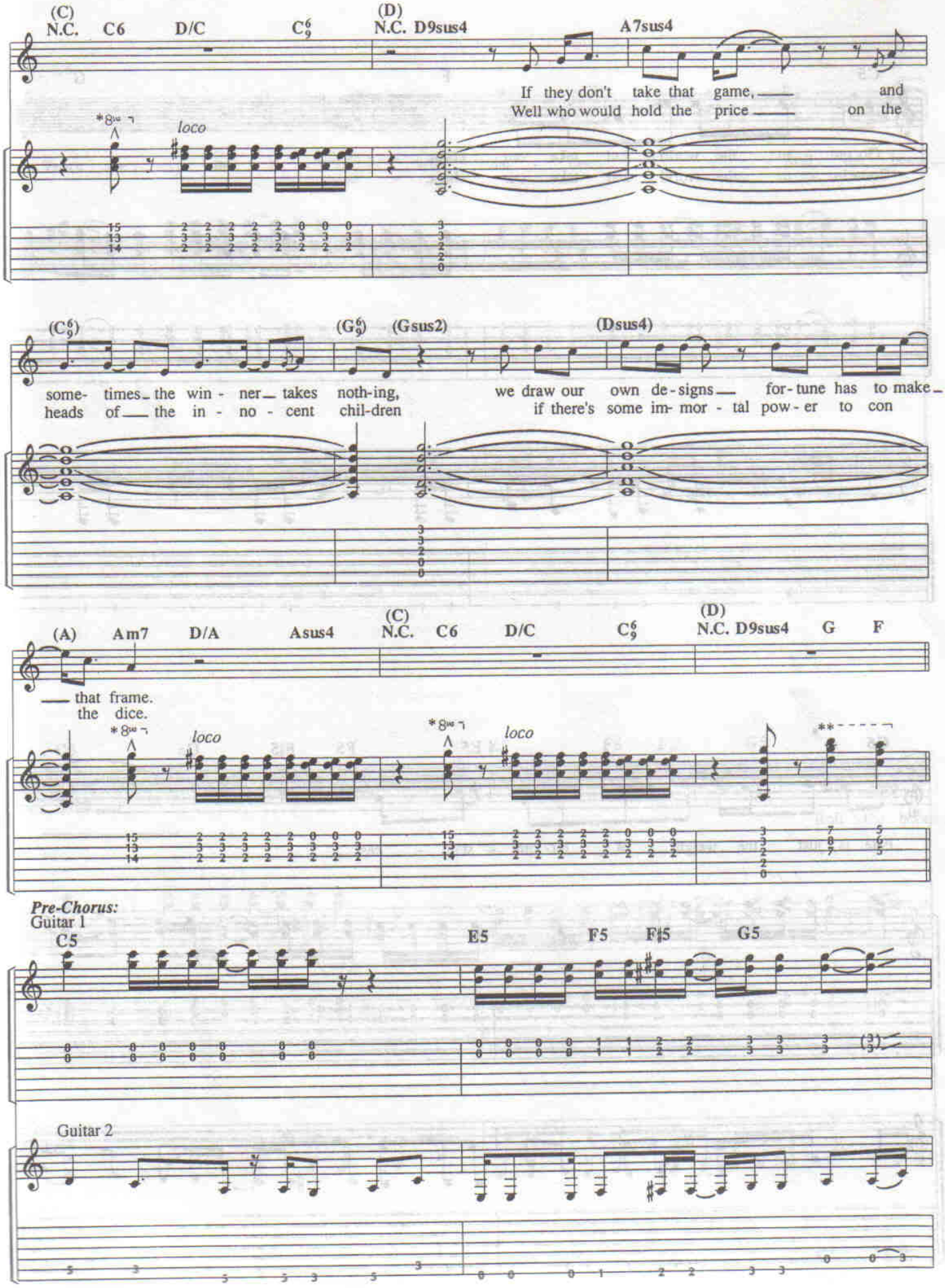
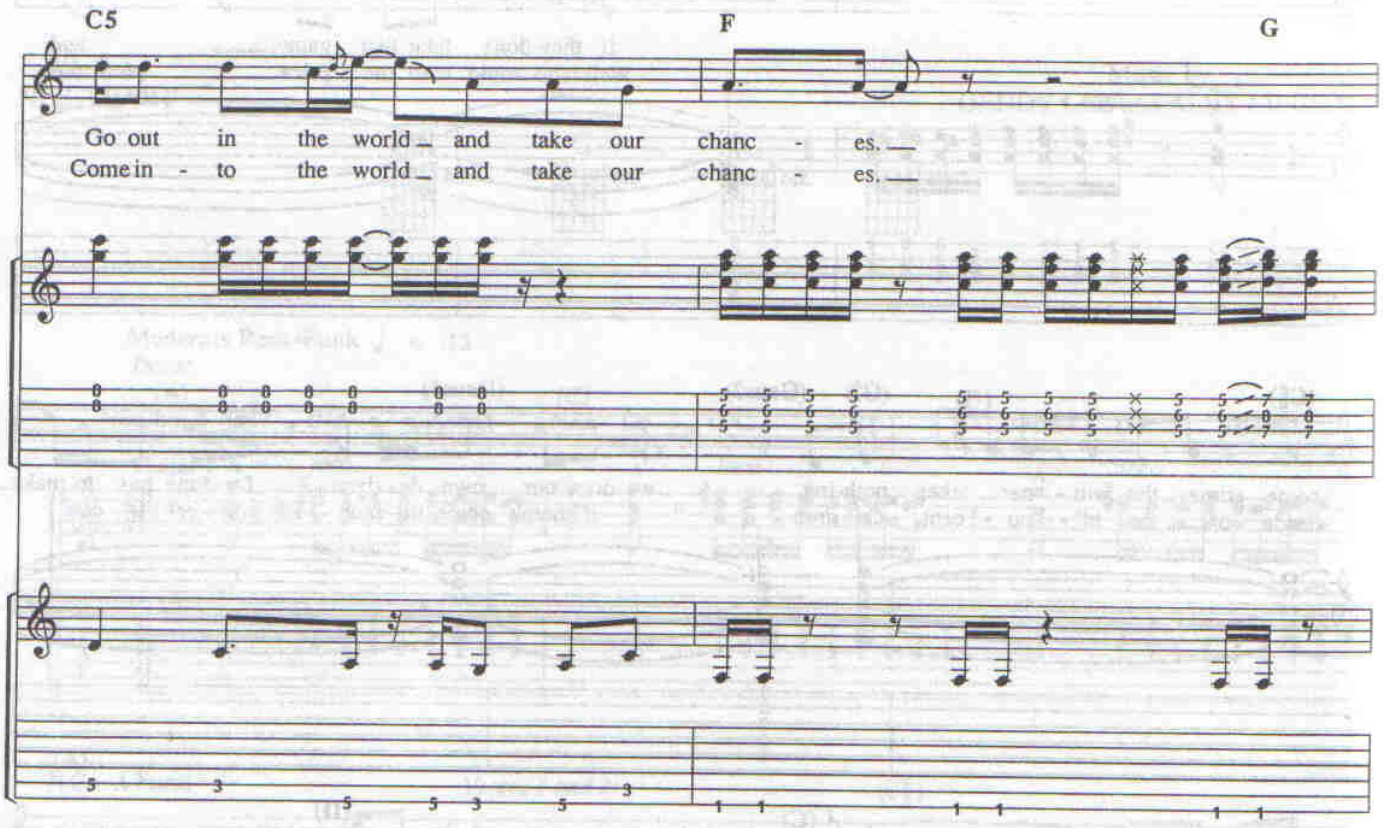
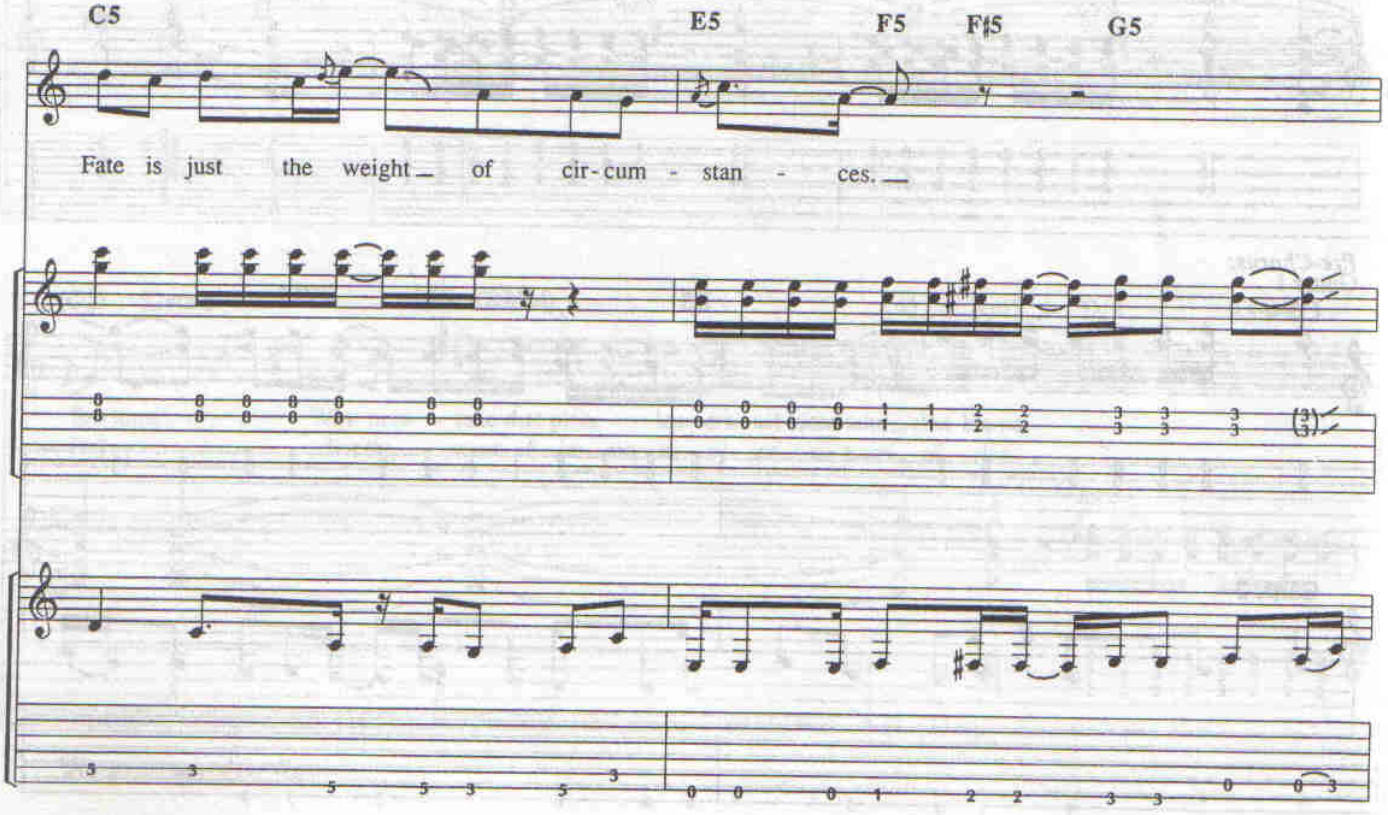
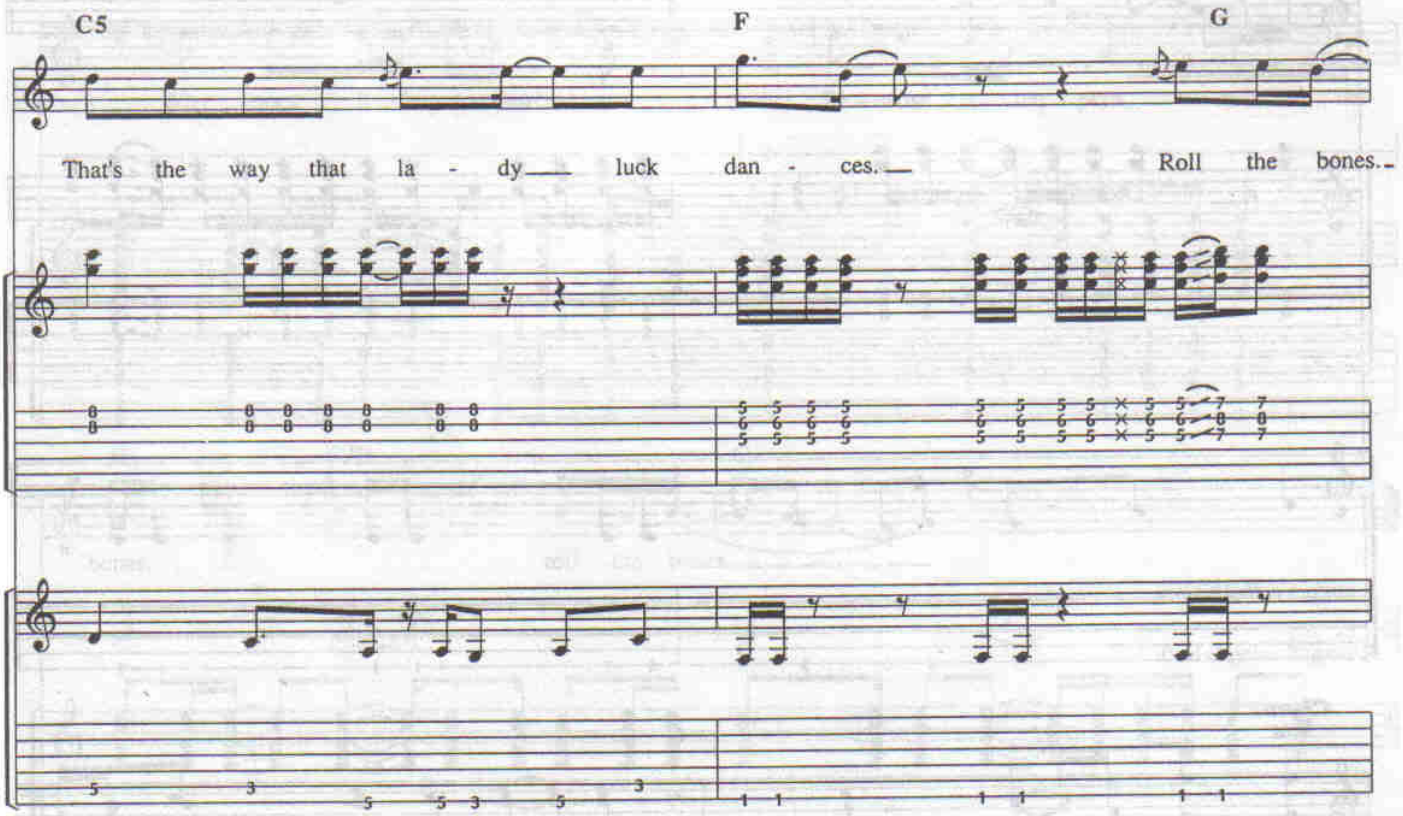


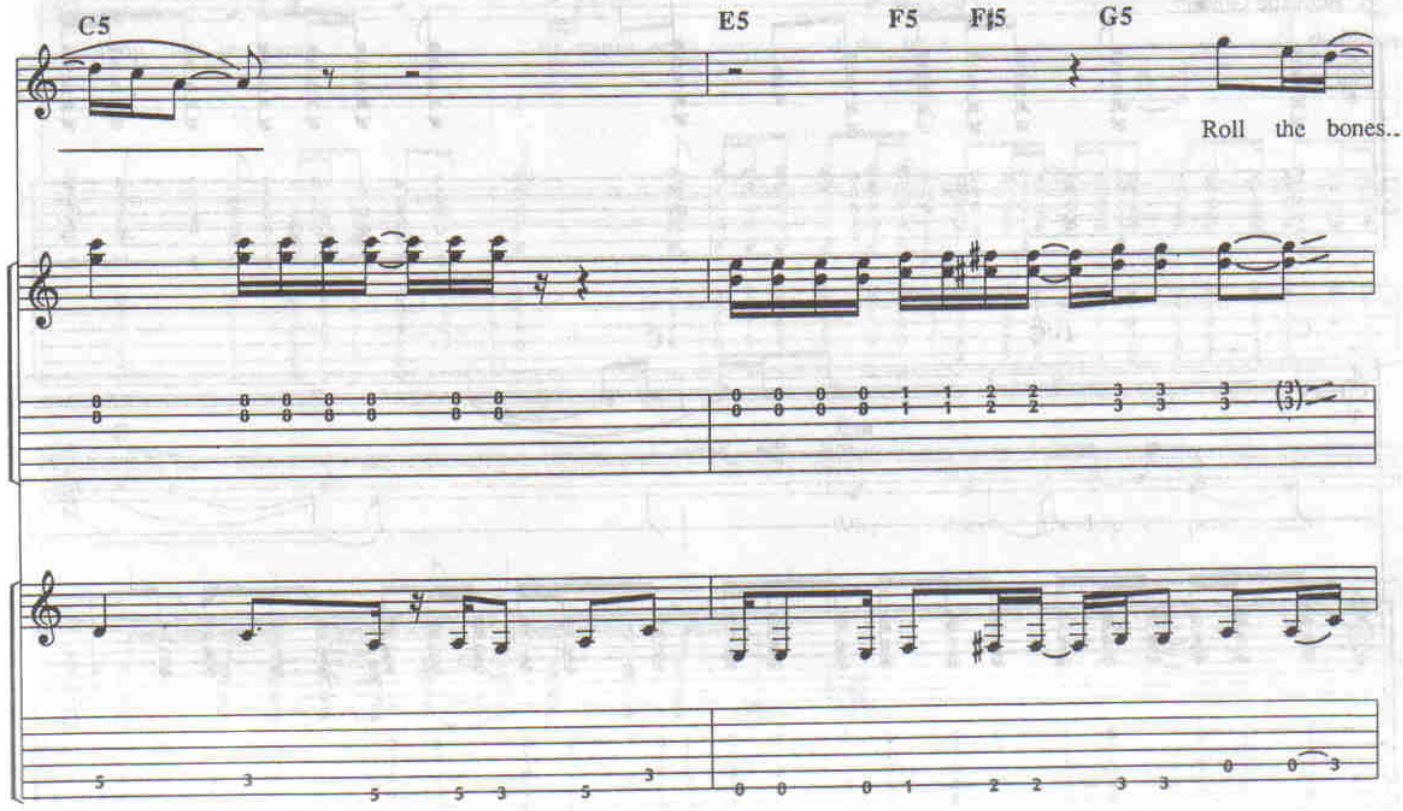
*Horns arranged for Guitar.

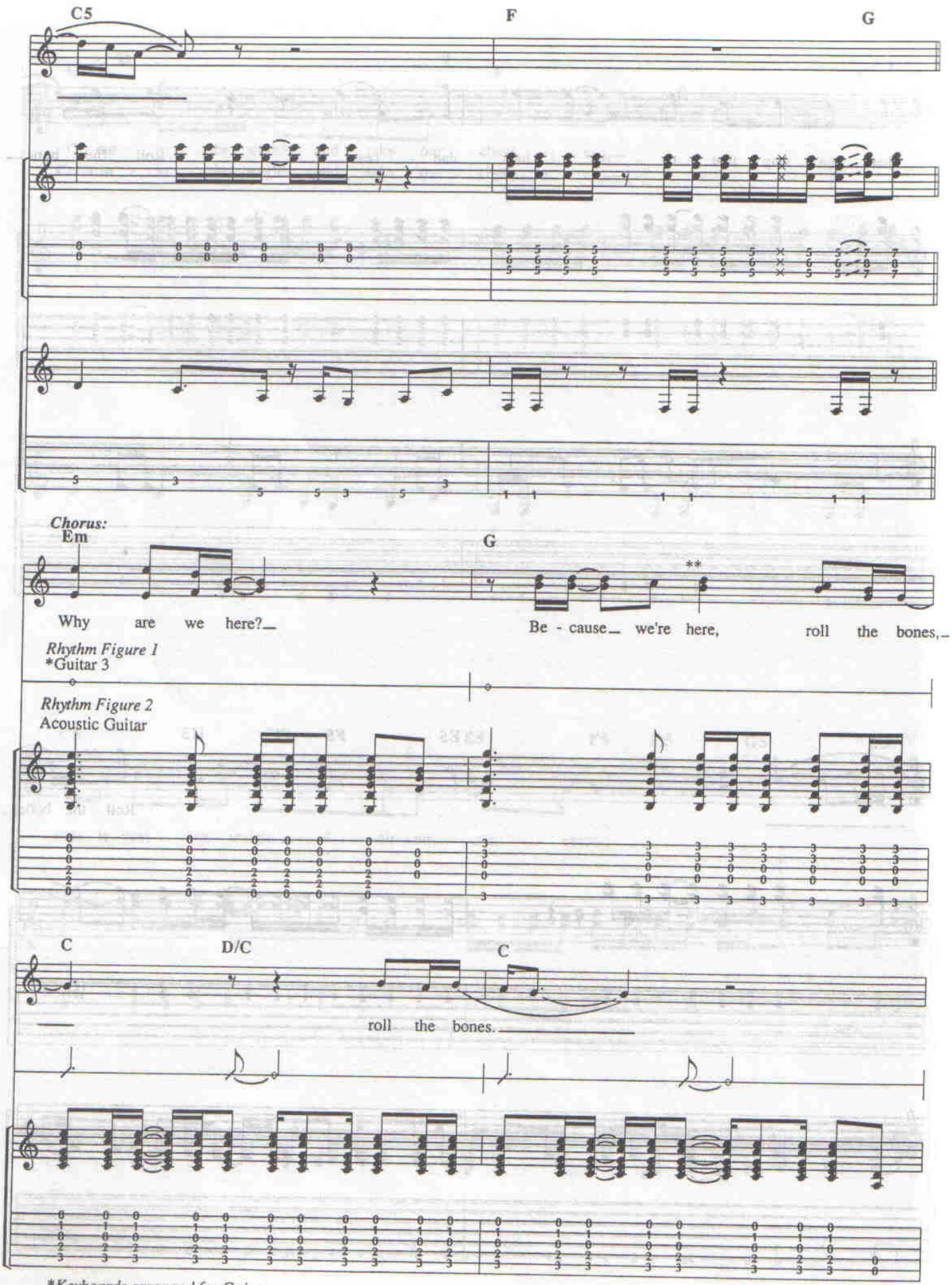
** Organ arranged for Guitar.


C5
F
G
Go out in the world and take our chanc - es.
Come in - to the world and take our chanc - es.


C5
E5
F5
F♯5
G5
Fate is just the weight of cir - cum - stan - ces.

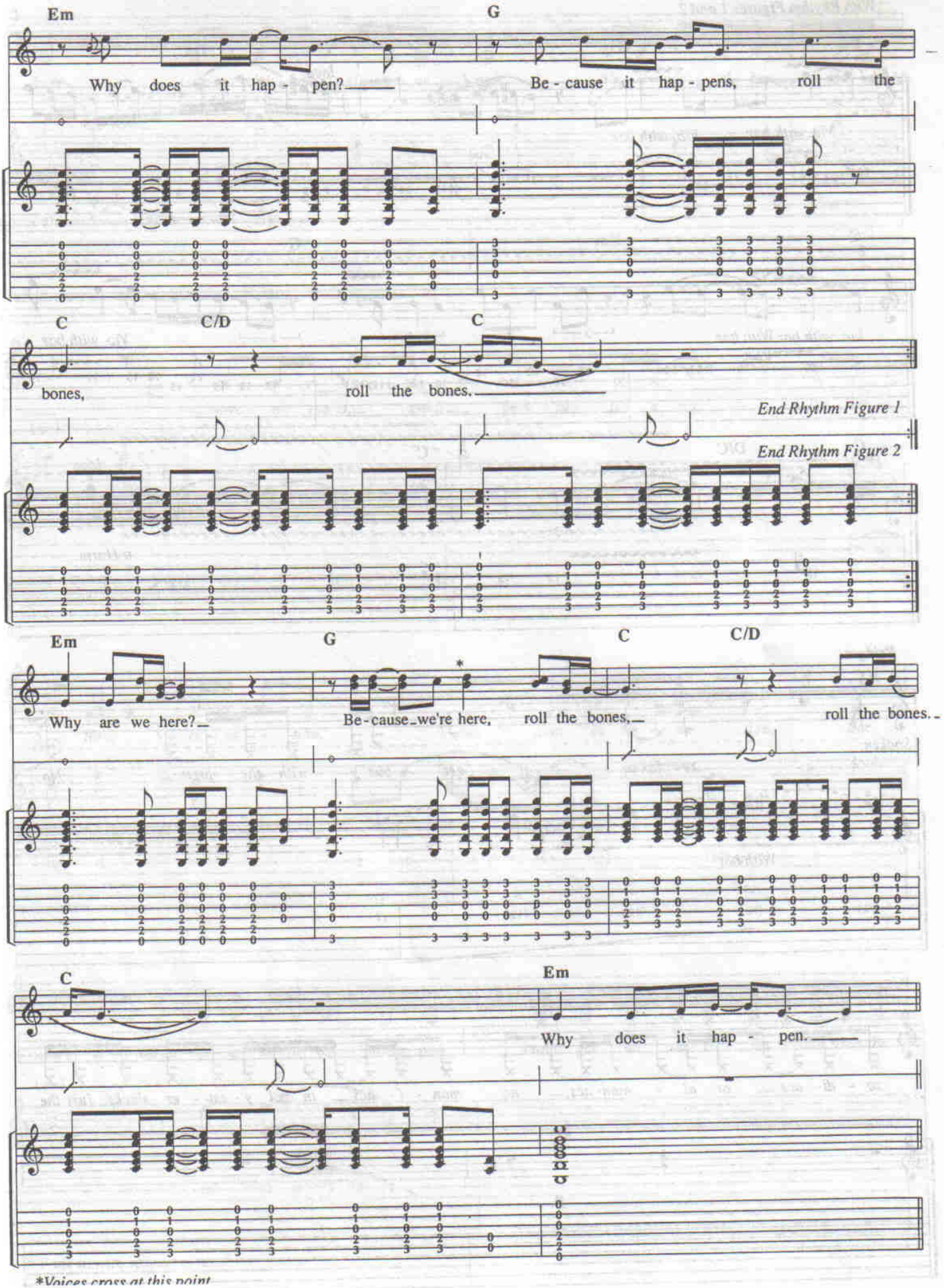

C5
F
G
That's the way that la - dy luck dan - ces.
Roll the bones.


C5
E5
F5
F♯5
G5
Roll the bones.



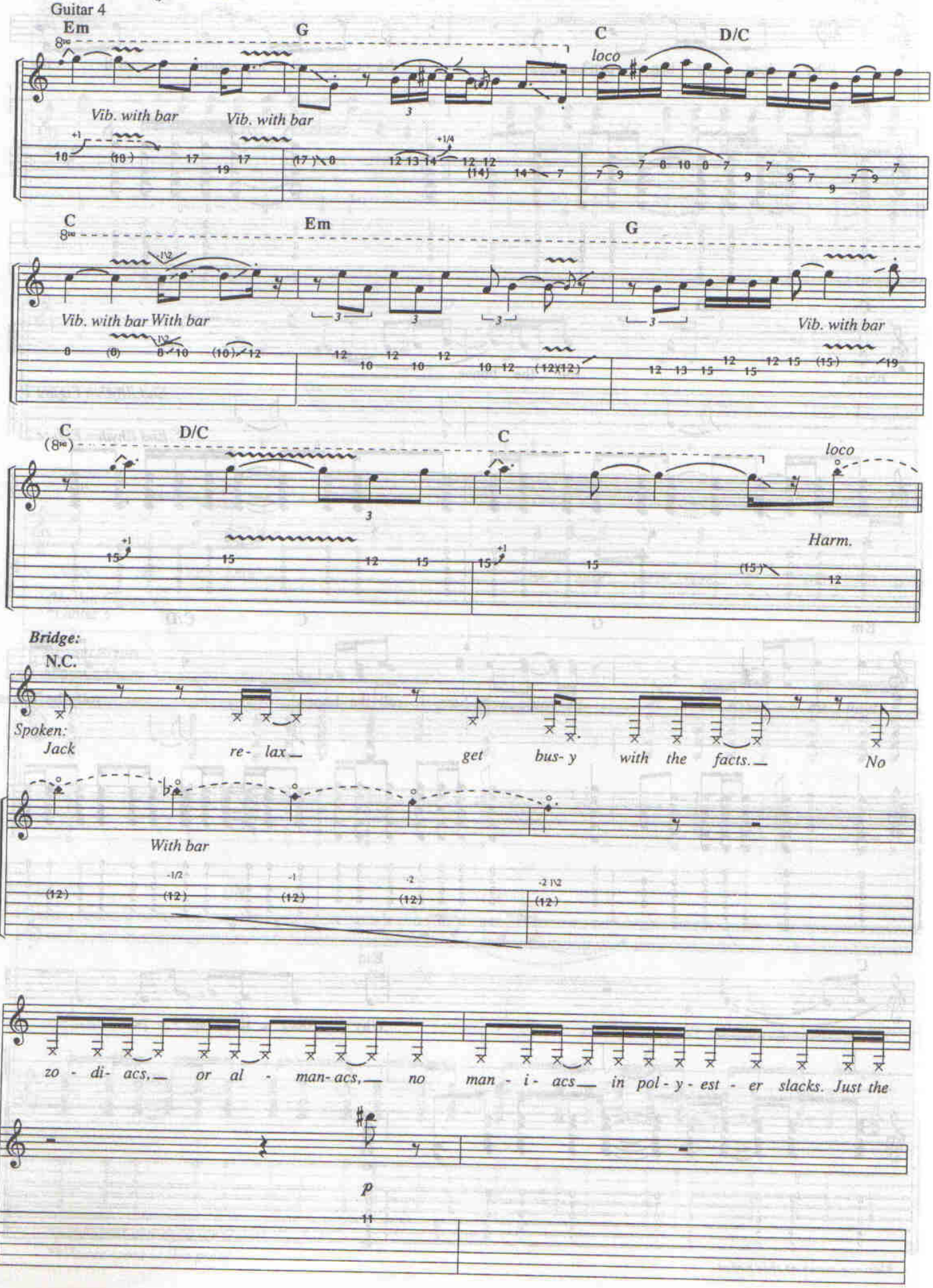
*Keyboards arranged for Guitar.

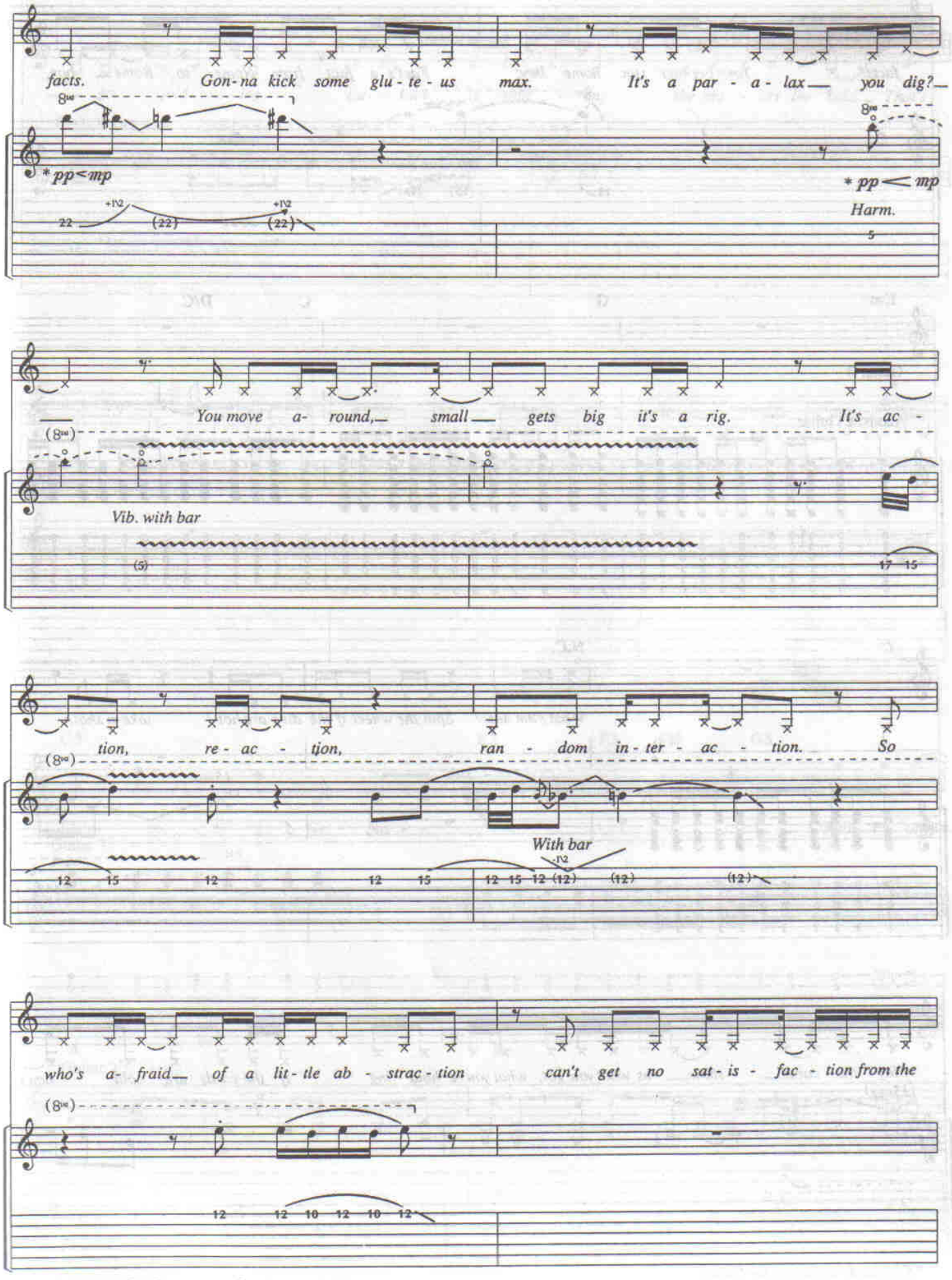
**Voices cross at this point.



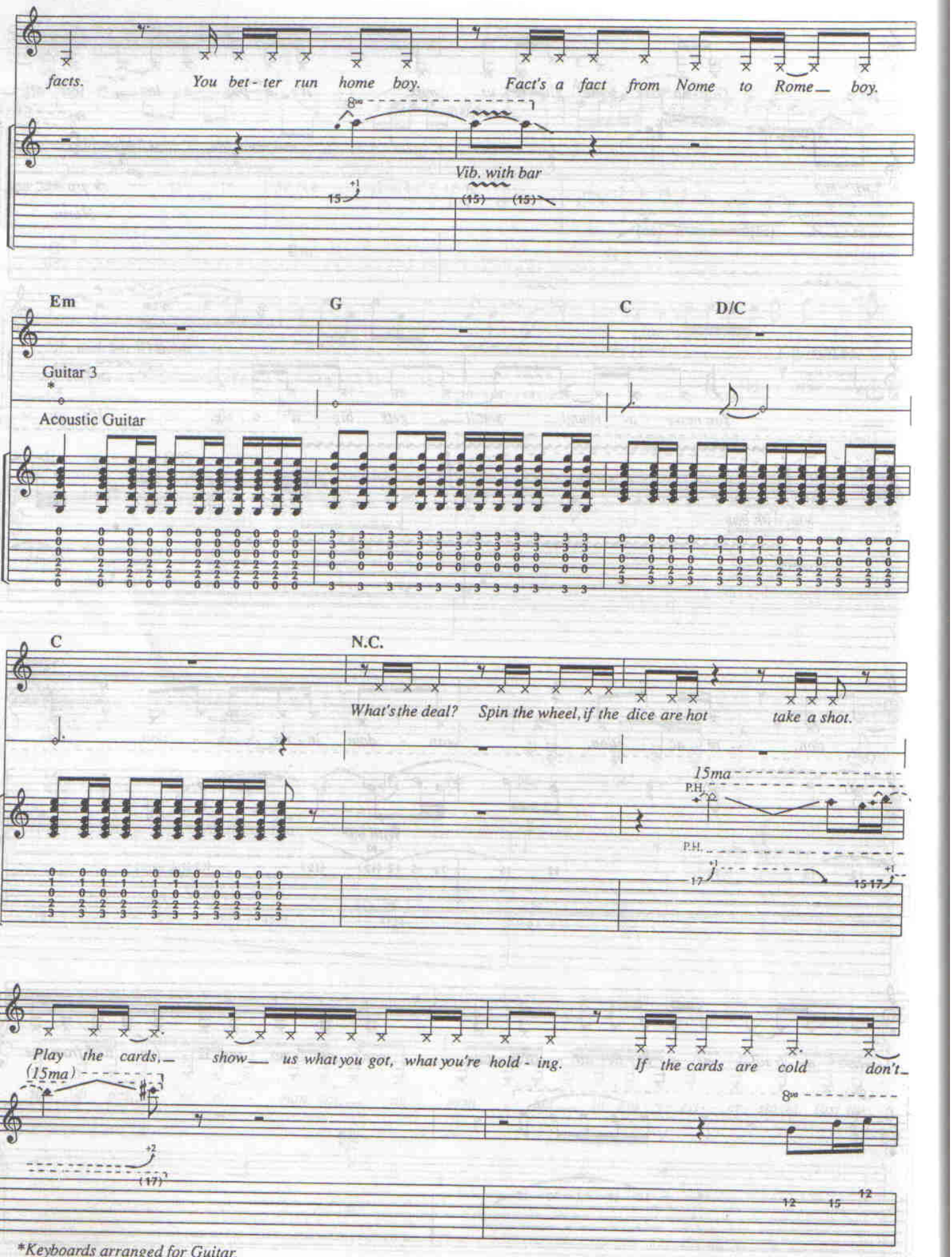
*Voices cross at this point

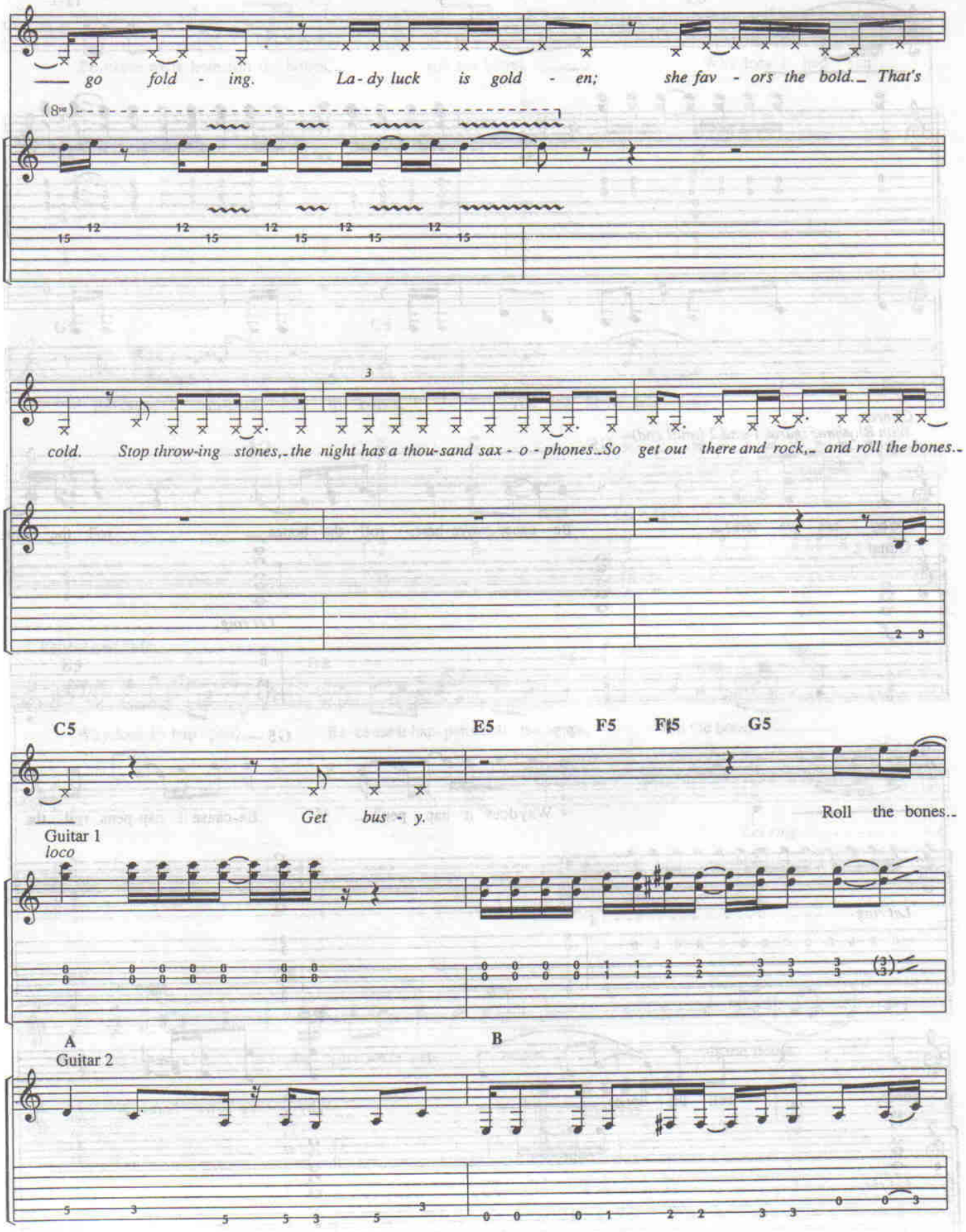
Guitar Solo
With Rhythm Figures 1 and 2
Guitar 4

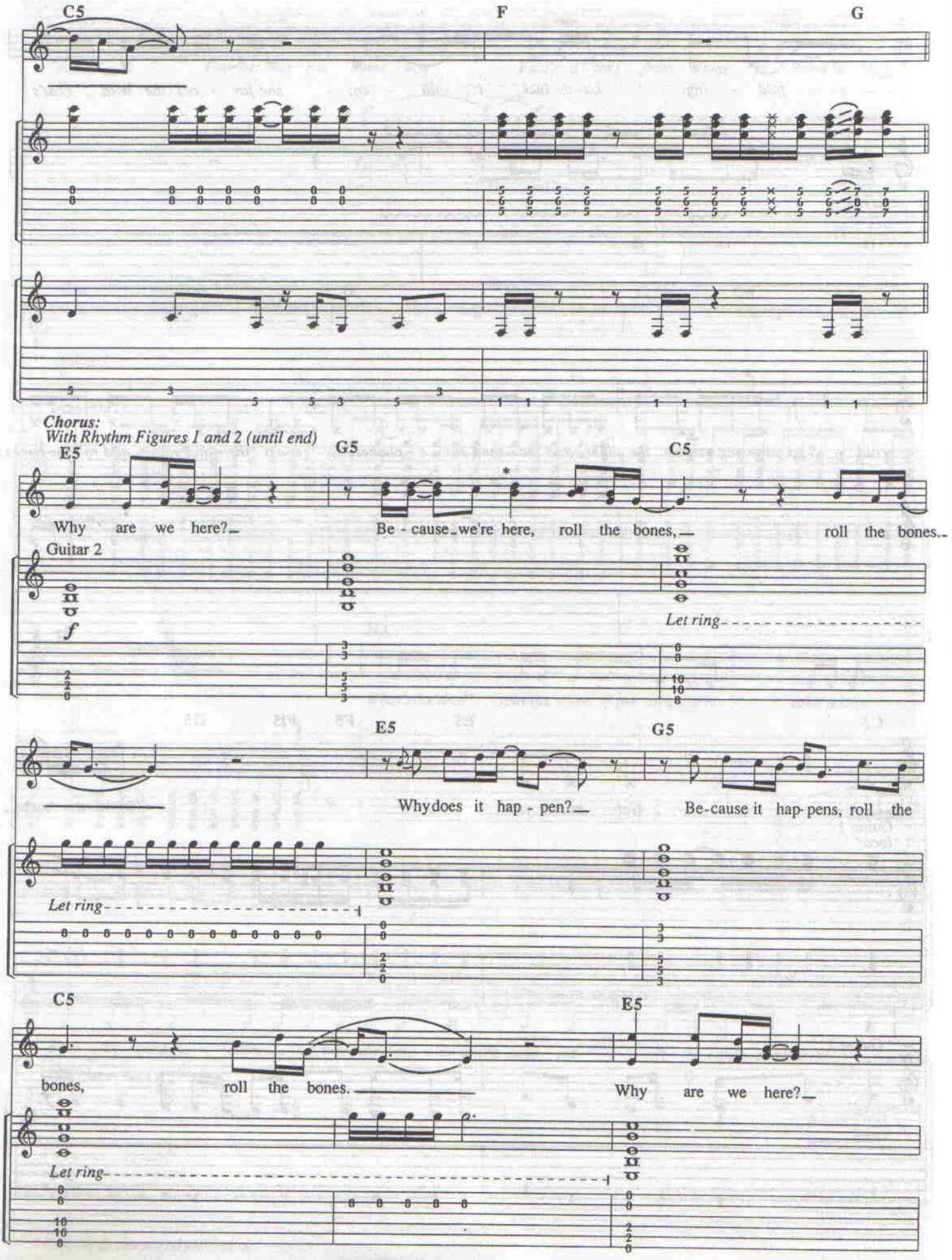




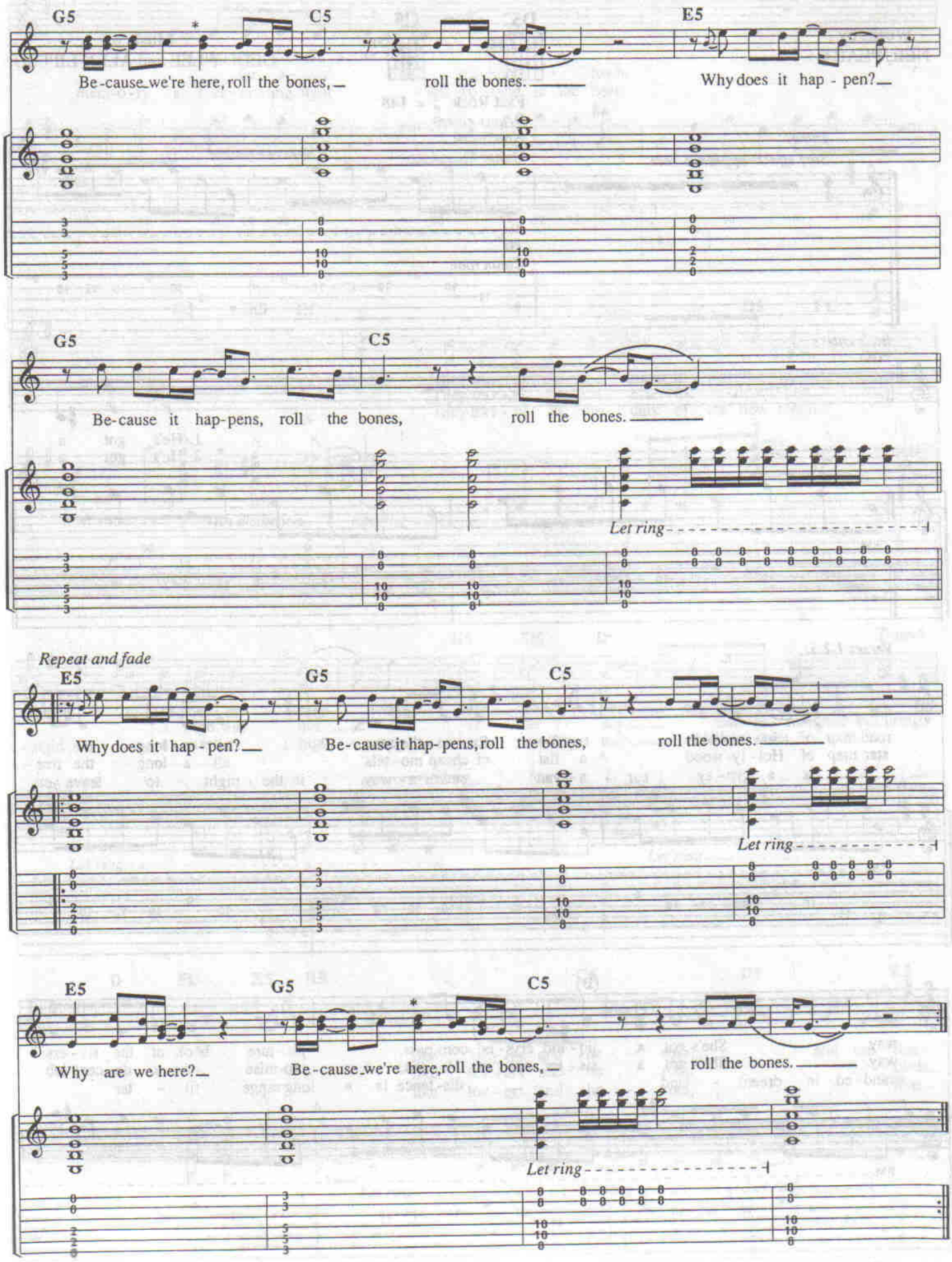
* Fade in with volume control.


facts.
You bet - ter run home boy.
Fact's a fact from Nome to Rome_ boy.
8va
Vib. with bar
(15) (15)
Em
G
C
D/C
Guitar 3
*
Acoustic Guitar
C
N.C.
What's the deal?
Spin the wheel, if the dice are hot
take a shot.
15ma
P.H.
P.H.
Play the cards,_
show_ us what you got, what you're hold - ing.
If the cards are cold
don't_
(15ma)
8va
(17)
*Keyboards arranged for Guitar.


go fold - ing. La - dy luck is gold - en; she fav - ors the bold. That's
(8va)
cold. Stop throw-ing stones, the night has a thou-sand sax - o - phones. So get out there and rock, and roll the bones.
C5
E5
F5
F♯5
G5
Get bus - y.
Roll the bones.
Guitar 1
loco
A
B
Guitar 2



*Voices cross at this point.



*Voices cross at this point.

DREAMLINE

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

D5 5fr. C5 3fr.

Fast Rock ♩ = 148
Drums enter
No Chord
Guitar 1

Intro:
Surf effects approx. 5 secs.

P.M.
mf
Clean tone

Bass enters
*(E)

1. He's got a
2. He's got a

P.M.

Verses 1,2,3:

road map of Ju - pi - ter, ra - dar fix on the stars all a - long the high -
star map of Hol - ly - wood a list of cheap mo - tels all a - long the free -
is a gyp - sy car - a - van steal's a - way in the night to leave you

P.M.

(B)

way. She's got a liq - uid crys - tal com - pass, pic - ture book of the riv - ers
way. She's got a sis - ter out in Ve - gas, pro - mise of a de - cent job
strand - ed in dream - land dis - tance is a long range fil - ter

P.M.

* *Chords implied by Bass.*

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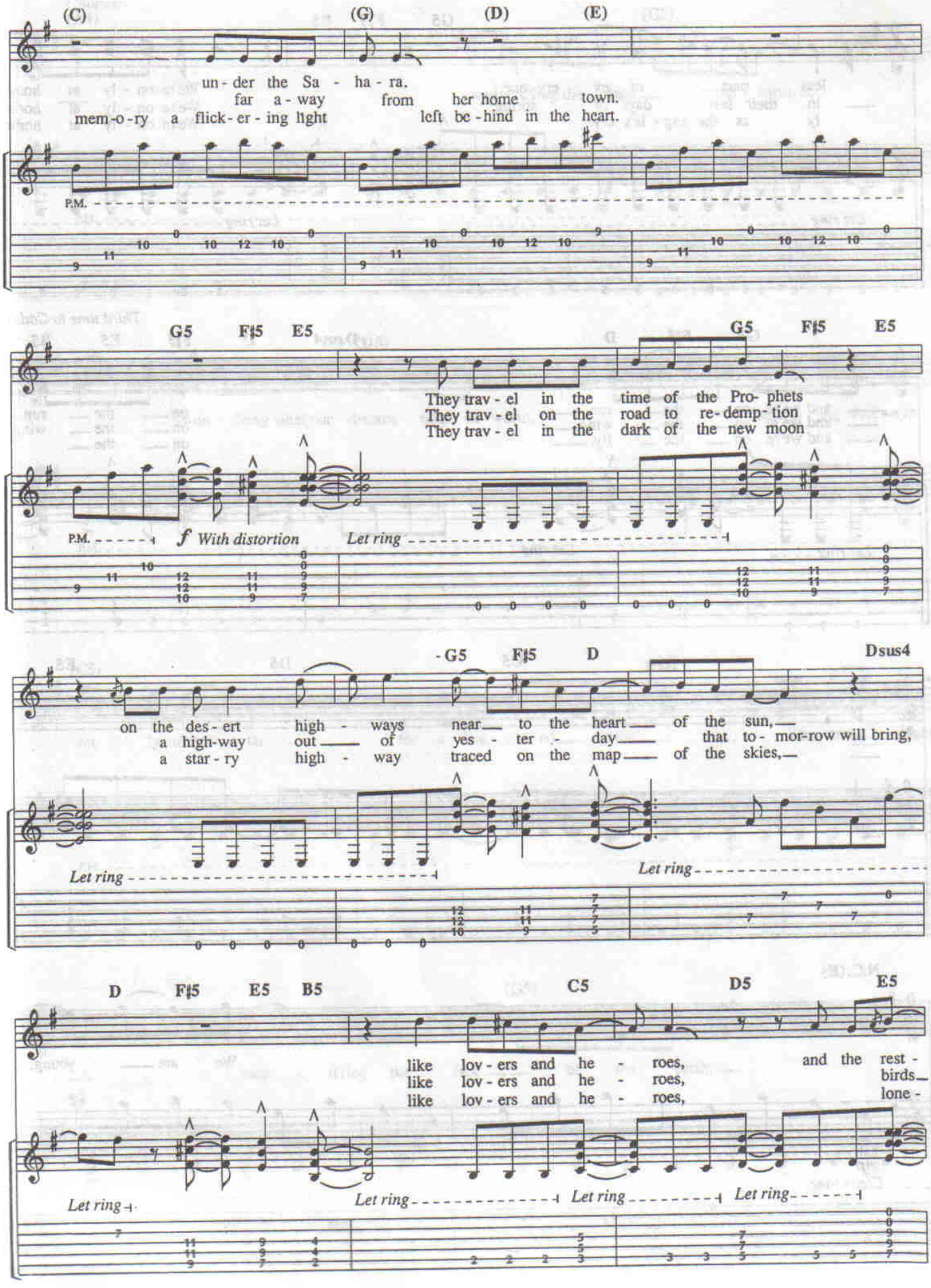
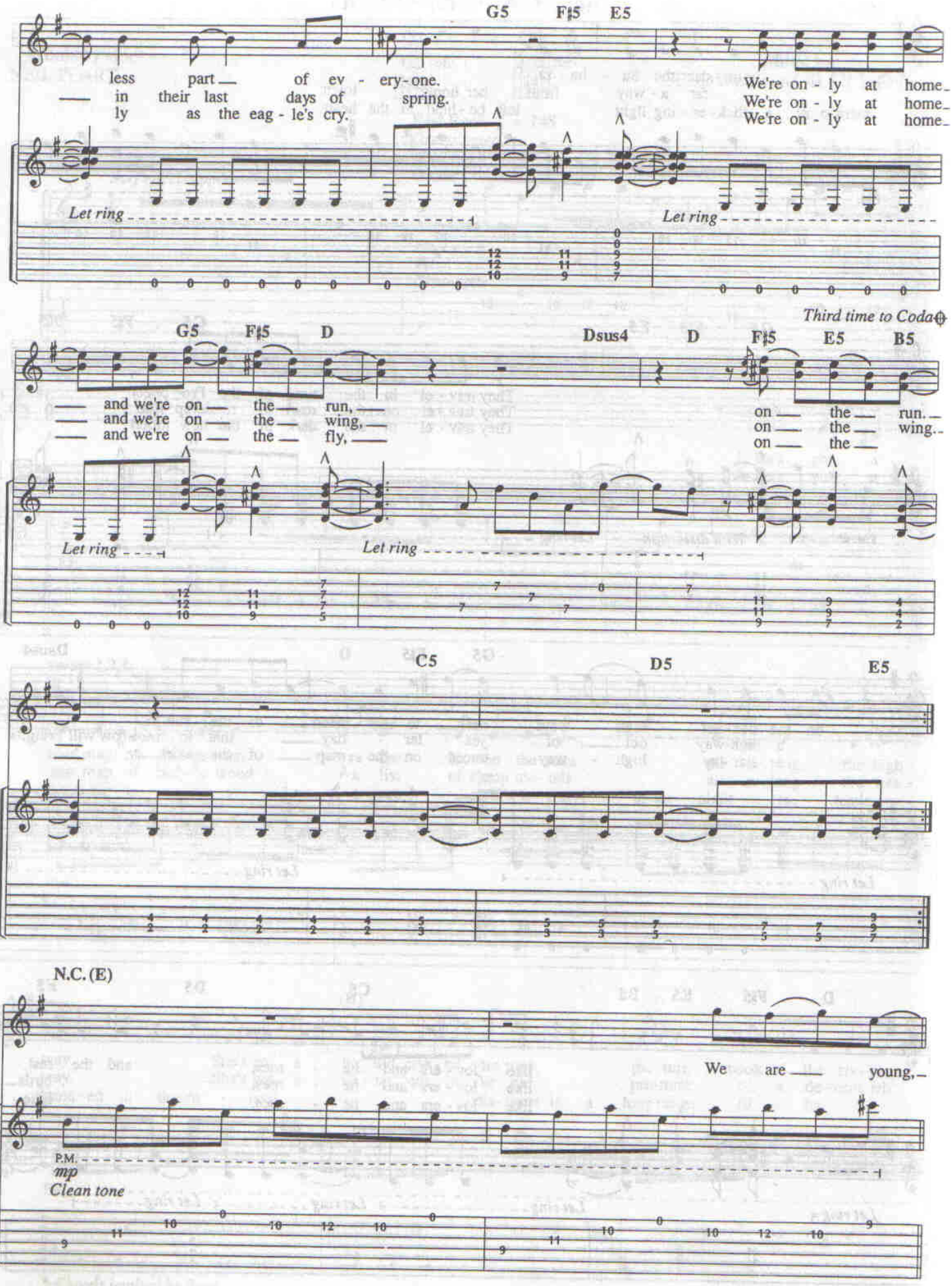
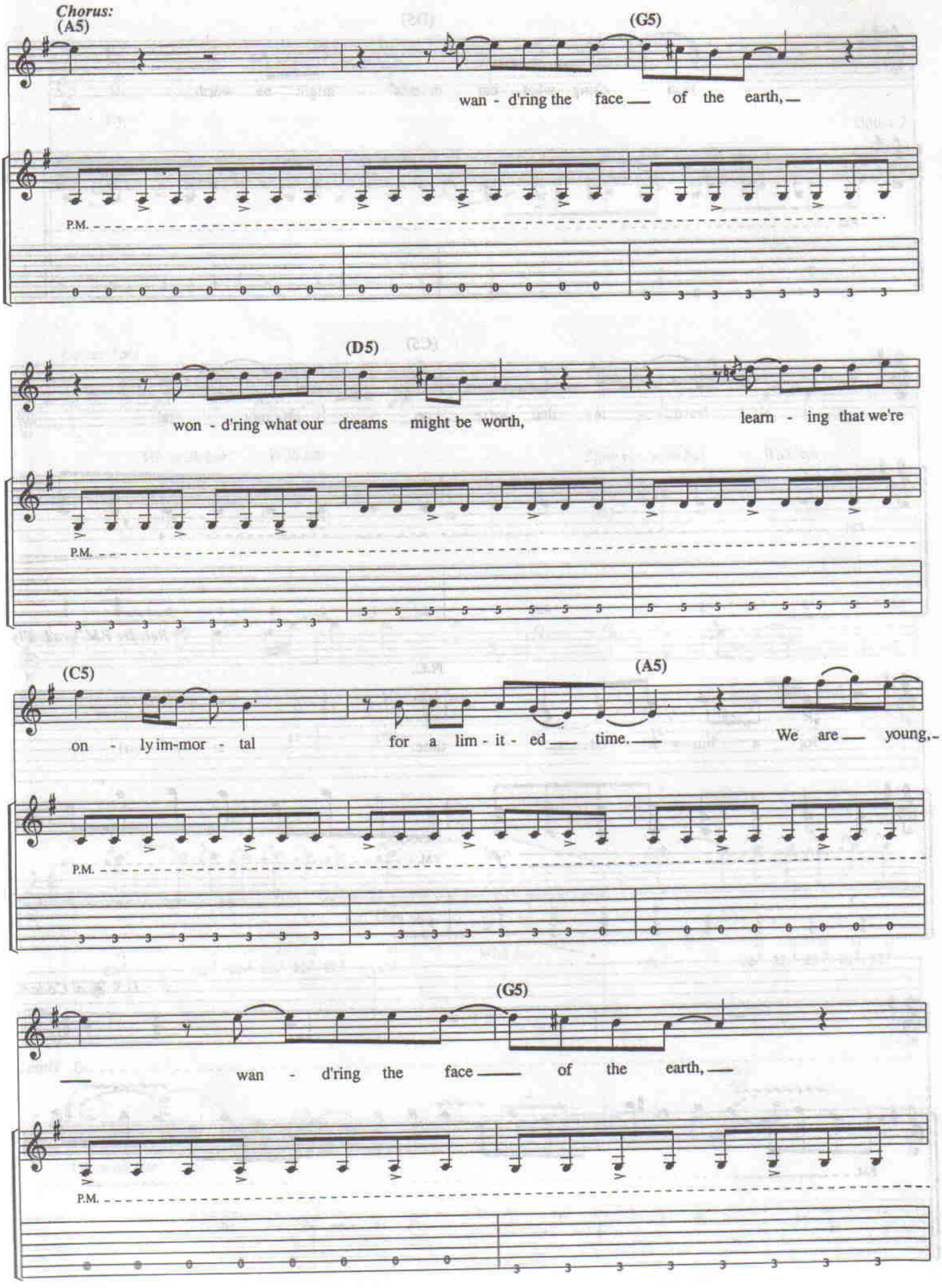
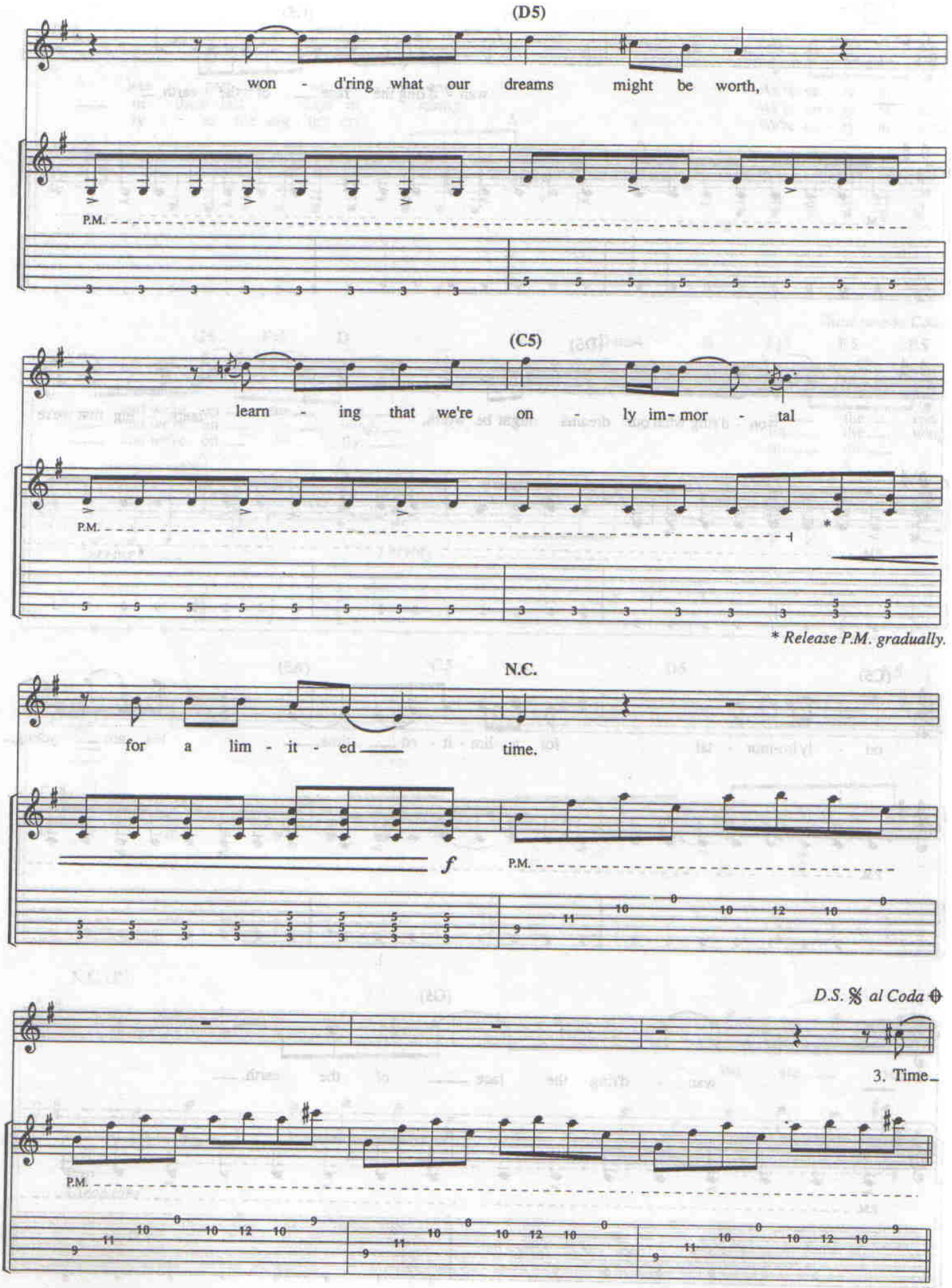
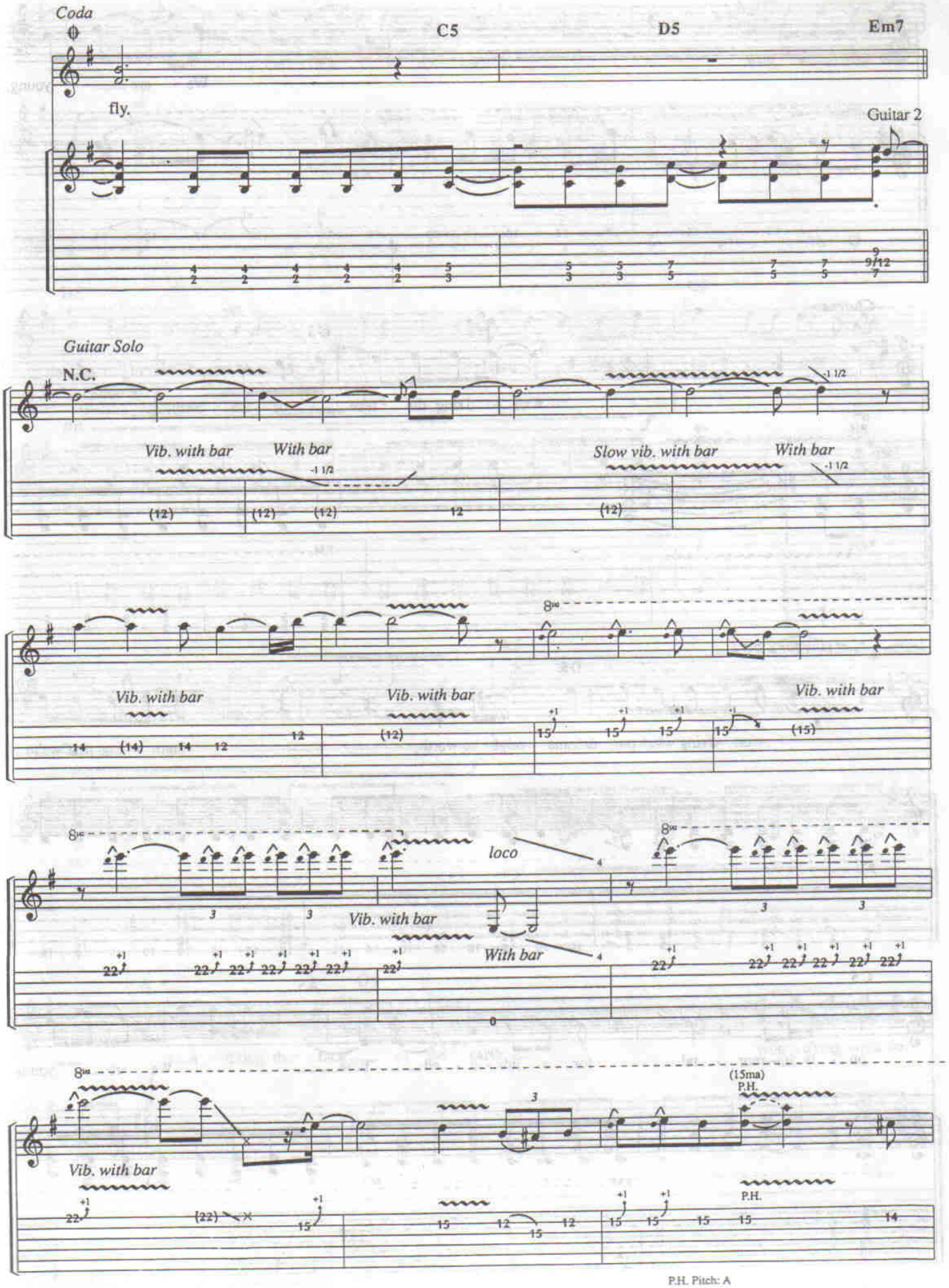

(C)
(G)
(D)
(E)
un - der the Sa - ha - ra.
far a - way from her home town.
mem - o - ry a flick - er - ing light left be - hind in the heart.
P.M.
G5
F♯5
E5
G5
F♯5
E5
They trav - el in the time of the Pro- phets
They trav - el on the road to re - demp - tion
They trav - el in the dark of the new moon
P.M.
f With distortion
Let ring
G5
F♯5
D
Dsus4
on the des - ert high - ways near to the heart of the sun,
a high-way out of yes - ter - day that to - mor-row will bring,
a star - ry high - way traced on the map of the skies,
Let ring
Let ring
D
F♯5
E5
B5
C5
D5
E5
like lov - ers and he - roes, and the rest -
like lov - ers and he - roes, birds
like lov - ers and he - roes, lone -
Let ring
Let ring
Let ring
Let ring

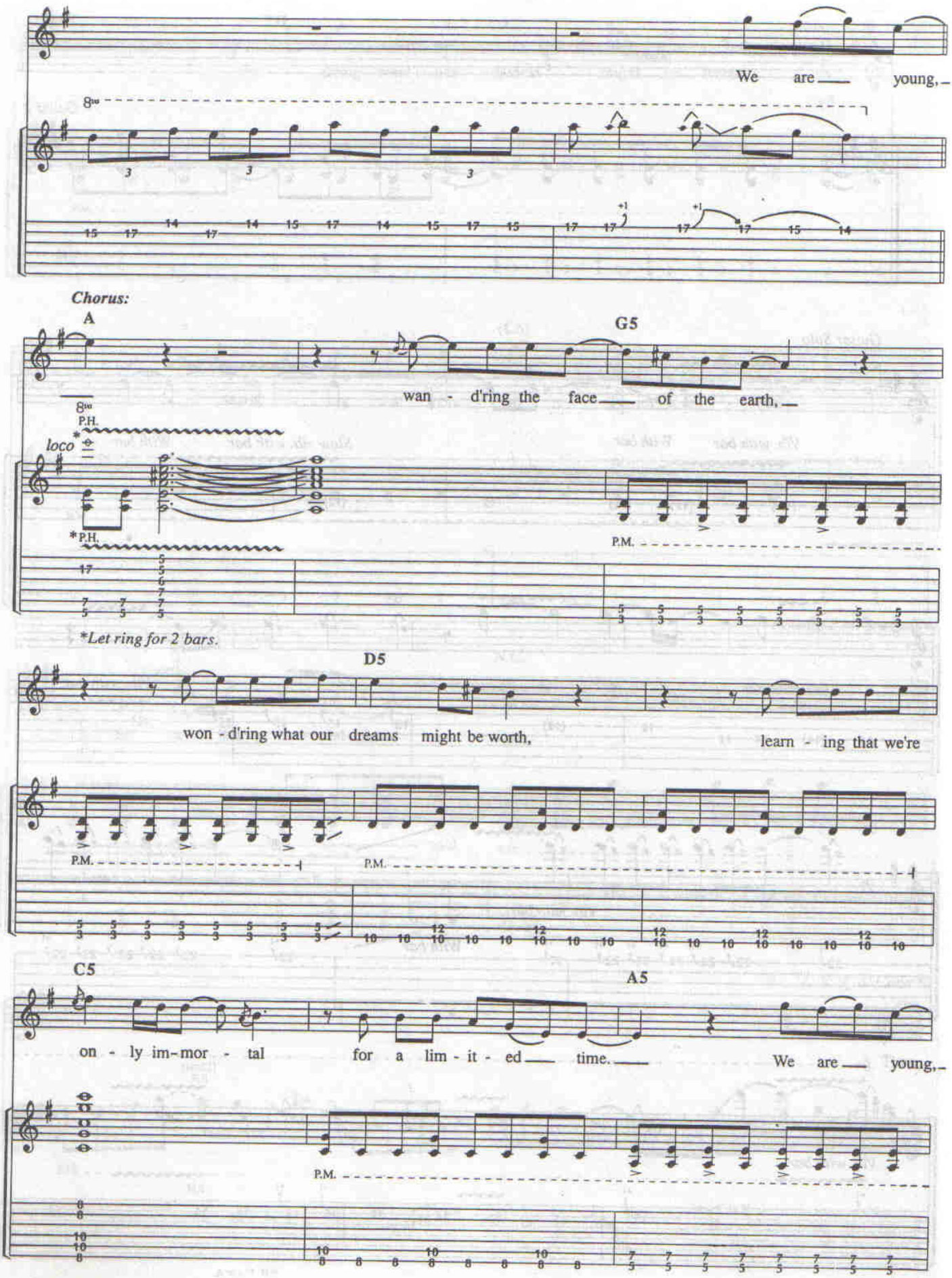

G5 F♯5 E5
less part of ev - ery-one.
in their last days of spring.
ly as the eag - le's cry.
We're on - ly at home.
We're on - ly at home.
We're on - ly at home.
Let ring
Let ring
Third time to Coda
G5 F♯5 D Dsus4 D F♯5 E5 B5
and we're on the run,
and we're on the wing,
and we're on the fly,
on the run.
on the wing.
on the
Let ring
Let ring
C5 D5 E5
N.C. (E)
We are young,
P.M.
mp
Clean tone

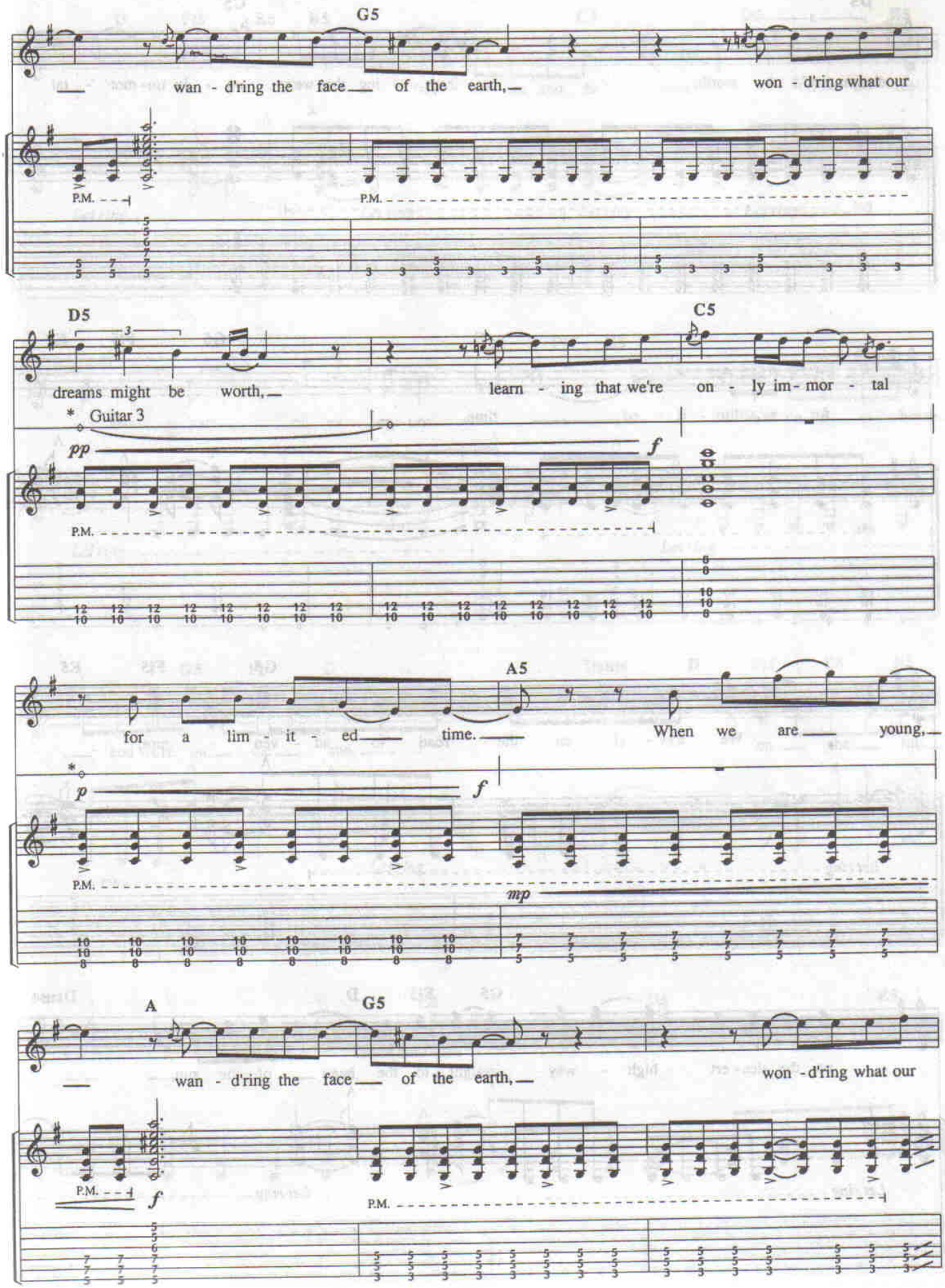

Chorus:
(A5)
(G5)
wan - d'ring the face of the earth,
P.M.
(D5)
won - d'ring what our dreams might be worth,
learn - ing that we're
P.M.
(C5)
(A5)
on - ly im-mor - tal
for a lim - it - ed time.
We are young,
P.M.
(G5)
wan - d'ring the face of the earth,
P.M.


(D5)
won - d'ring what our dreams might be worth,
P.M.
(C5)
learn - ing that we're on - ly im - mor - tal
P.M.
*
* Release P.M. gradually.
N.C.
for a lim - it - ed time.
f
P.M.
D.S. 𝄋 al Coda
3. Time
P.M.

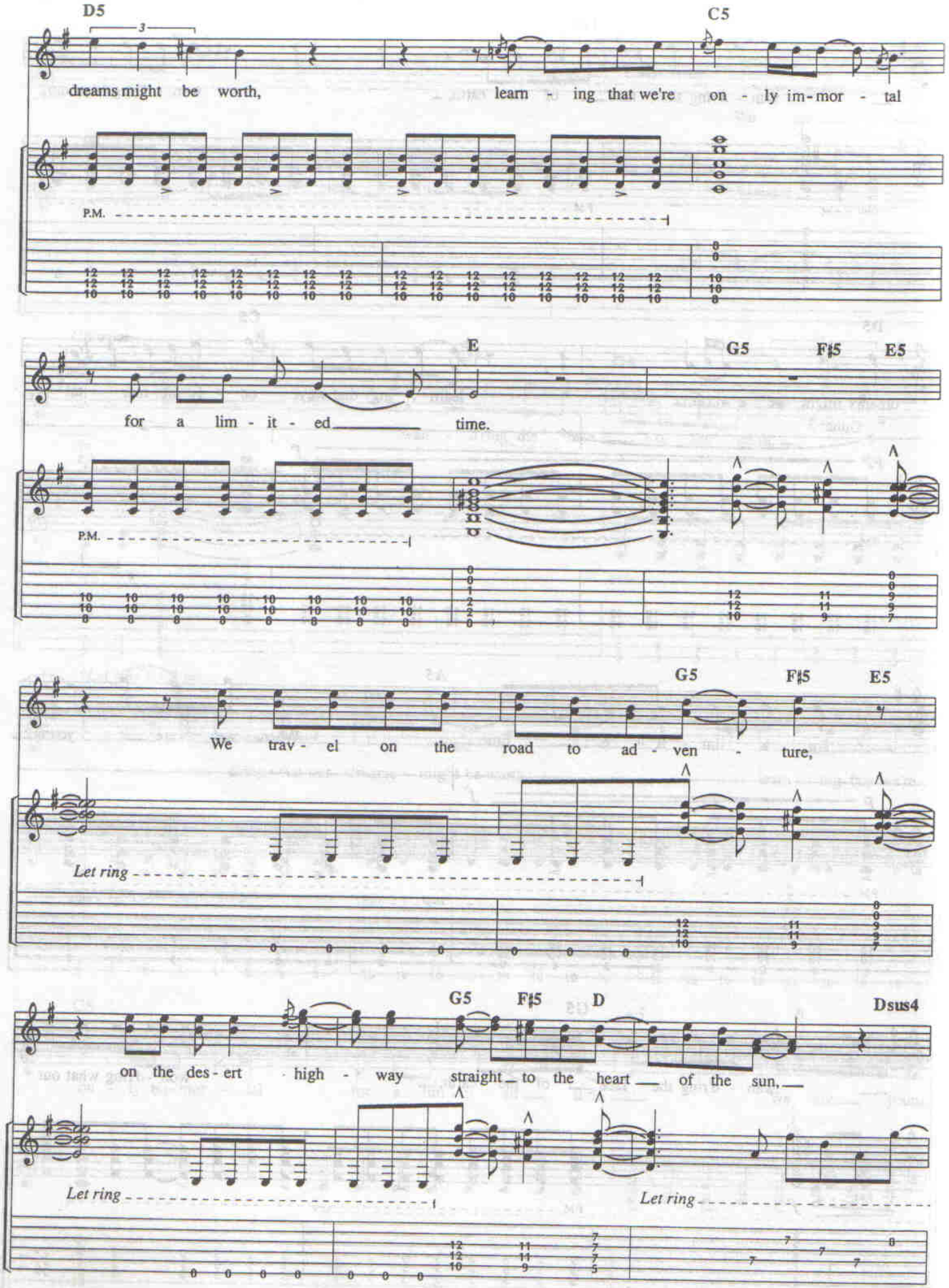

Coda
C5
D5
Em7
fly.
Guitar 2
Guitar Solo
N.C.
Vib. with bar
With bar
Slow vib. with bar
With bar
Vib. with bar
Vib. with bar
Vib. with bar
loco
Vib. with bar
With bar
(15ma)
P.H.
Vib. with bar
P.H.

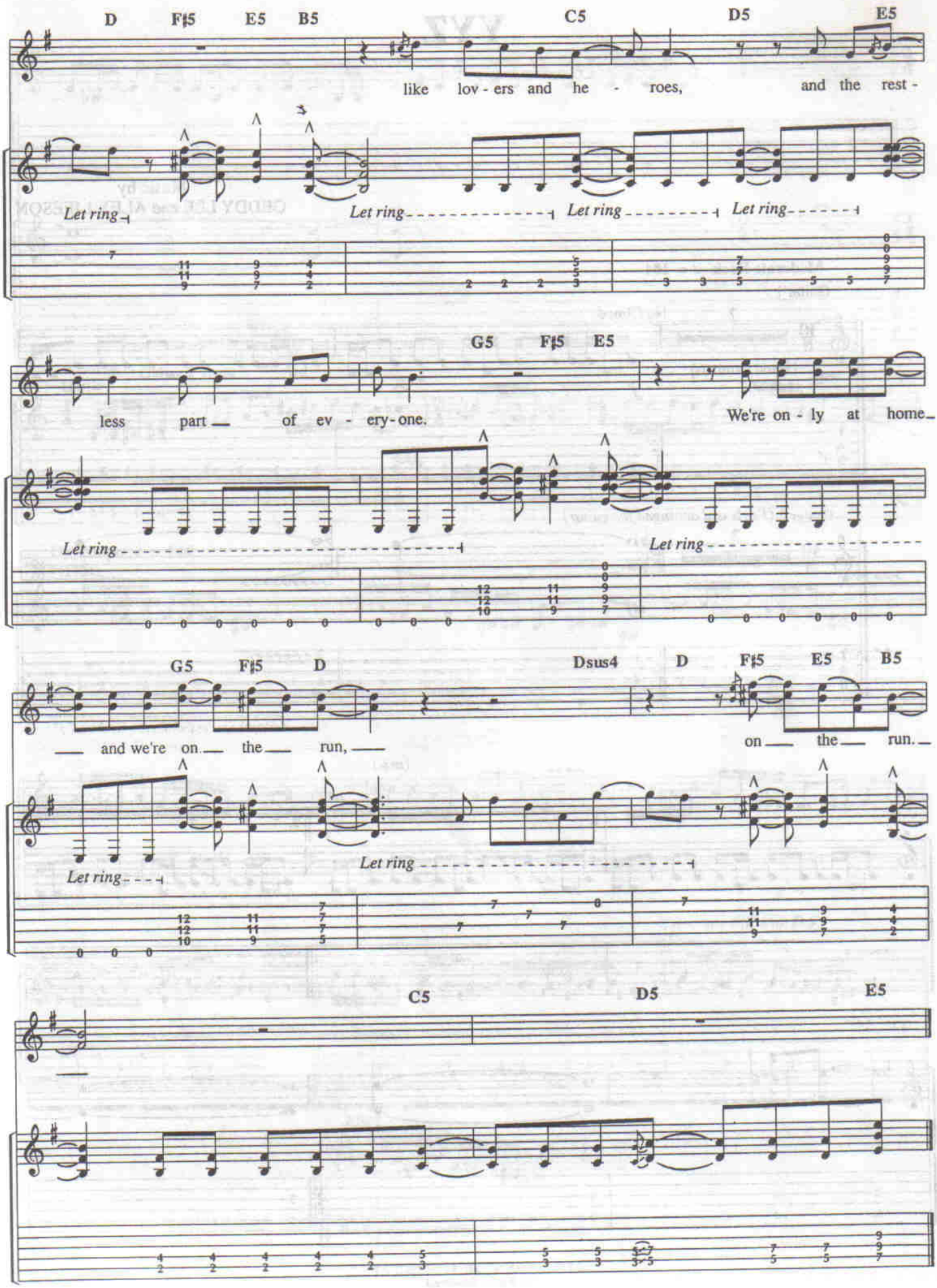
P.H. Pitch: A


We are young,
8va
Chorus:
A
G5
wan - d'ring the face of the earth,
8va
P.H.
loco
*P.H.
P.M.
*Let ring for 2 bars.
D5
won - d'ring what our dreams might be worth,
learn - ing that we're
P.M.
P.M.
C5
A5
on - ly im-mor - tal
for a lim - it - ed time.
We are young,
P.M.



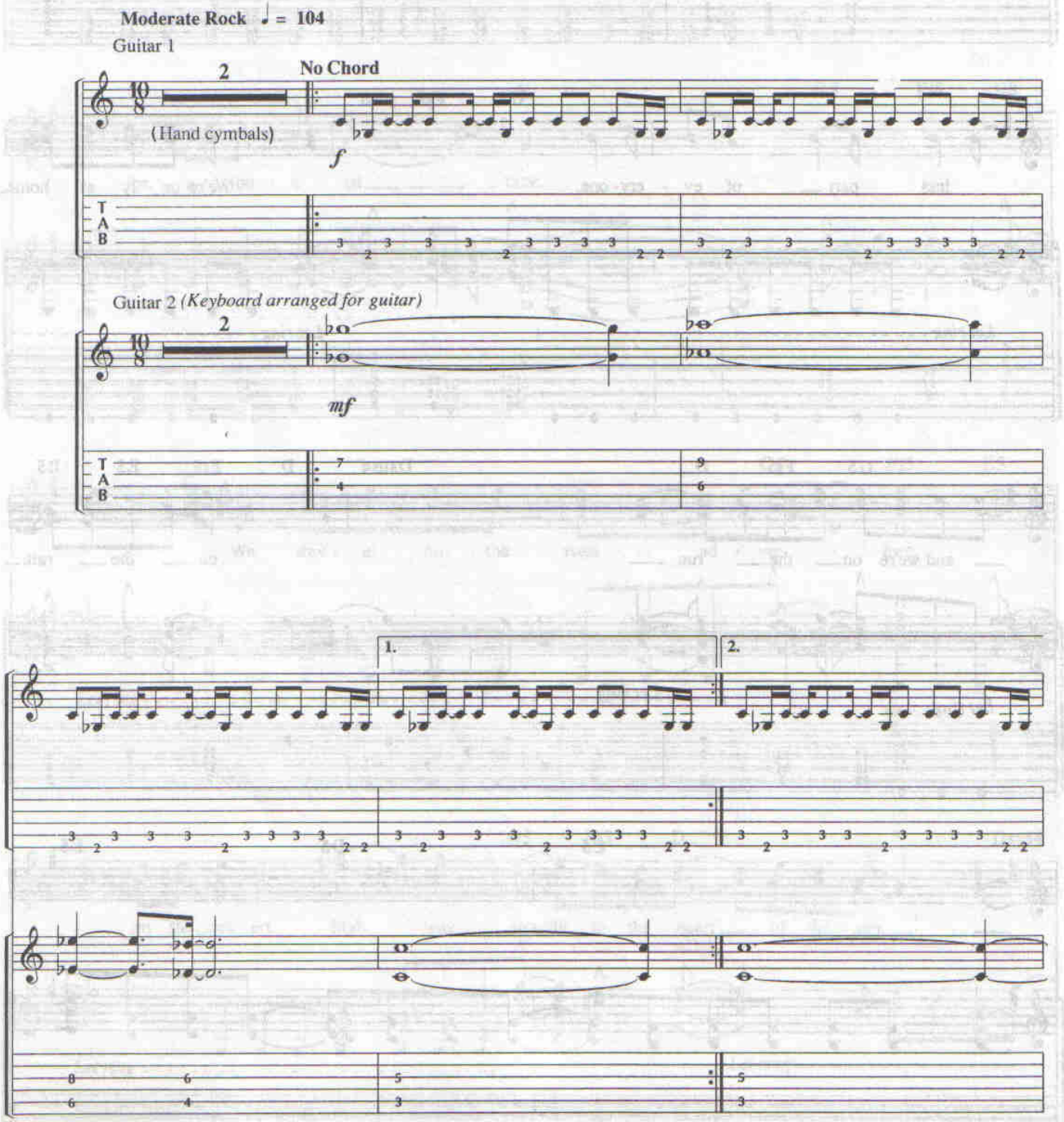
* *Guitar fades in slowly with volume control.*


D5
C5
dreams might be worth, learn - ing that we're on - ly im-mor - tal
P.M.
E
G5
F♯5
E5
for a lim - it - ed time.
P.M.
G5
F♯5
E5
We trav - el on the road to ad - ven - ture,
Let ring
G5
F♯5
D
Dsus4
on the des - ert high - way straight to the heart of the sun,
Let ring
Let ring


D F♯5 E5 B5 C5 D5 E5
like lov - ers and he - roes, and the rest -
Let ring Let ring Let ring Let ring
G5 F♯5 E5
less part of ev - ery - one. We're on - ly at home
Let ring Let ring
G5 F♯5 D Dsus4 D F♯5 E5 B5
and we're on the run, on the run.
Let ring Let ring
C5 D5 E5

YYZ

Music by
GEDDY LEE and ALEX LIFESON



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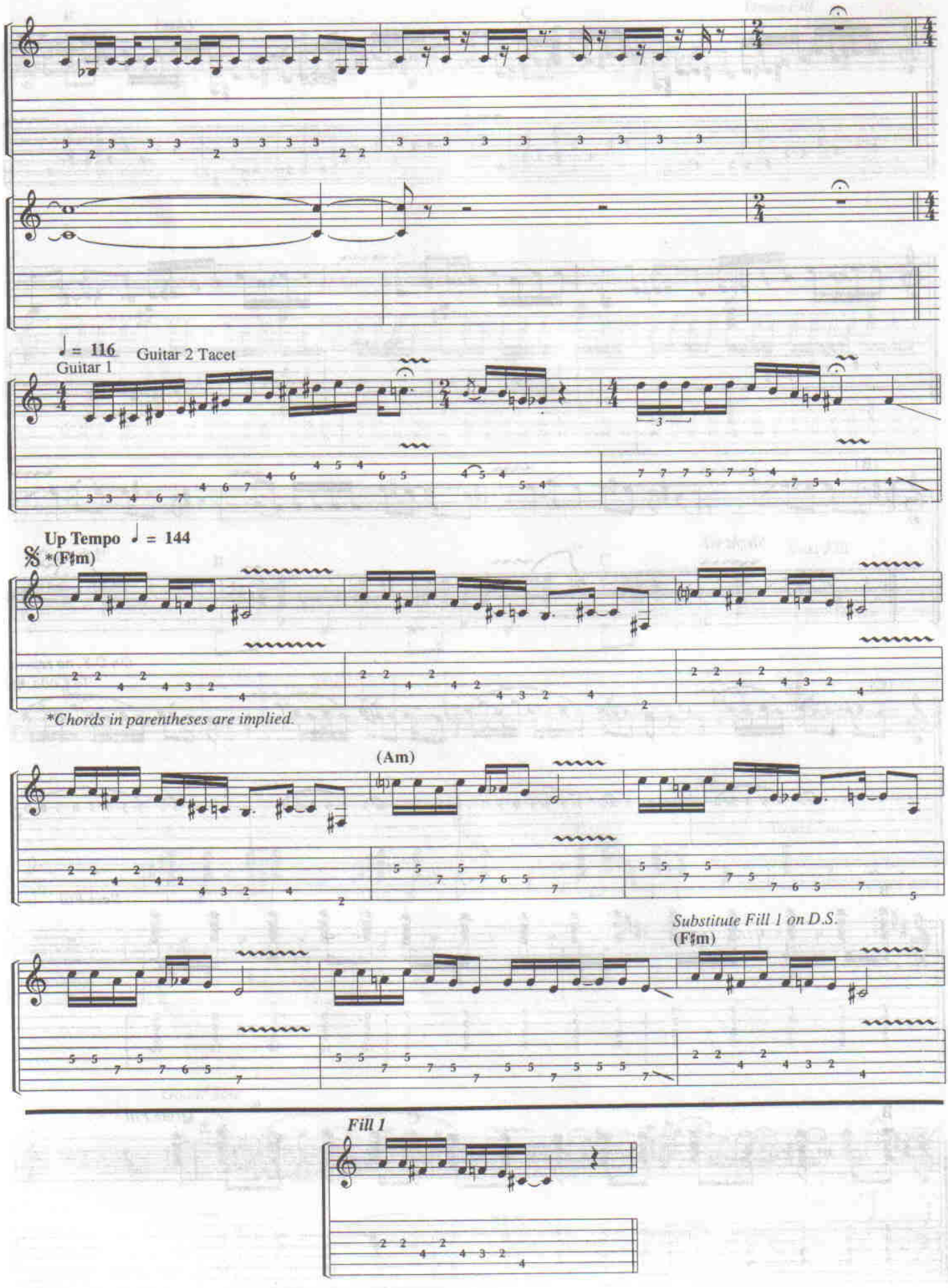
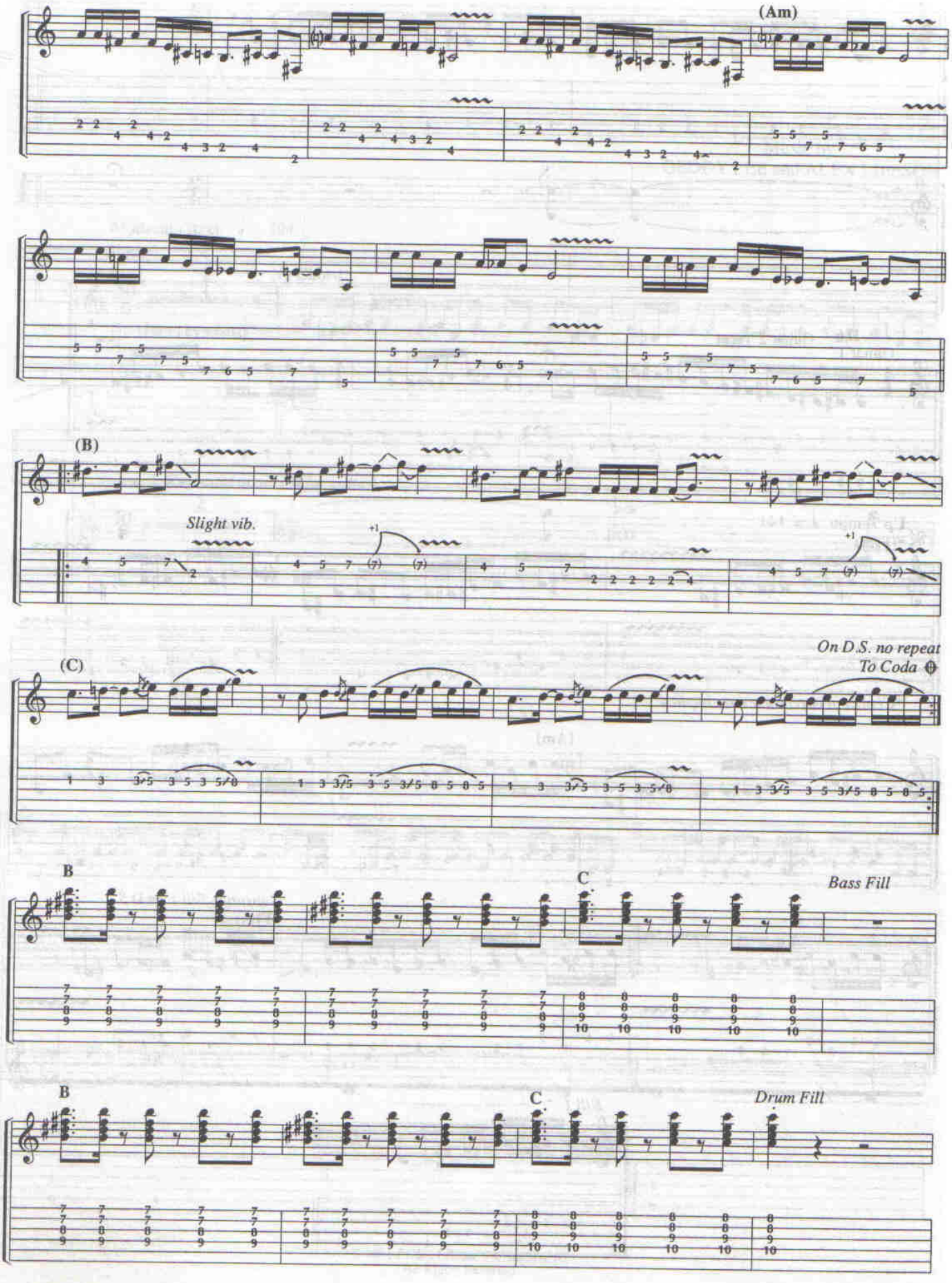
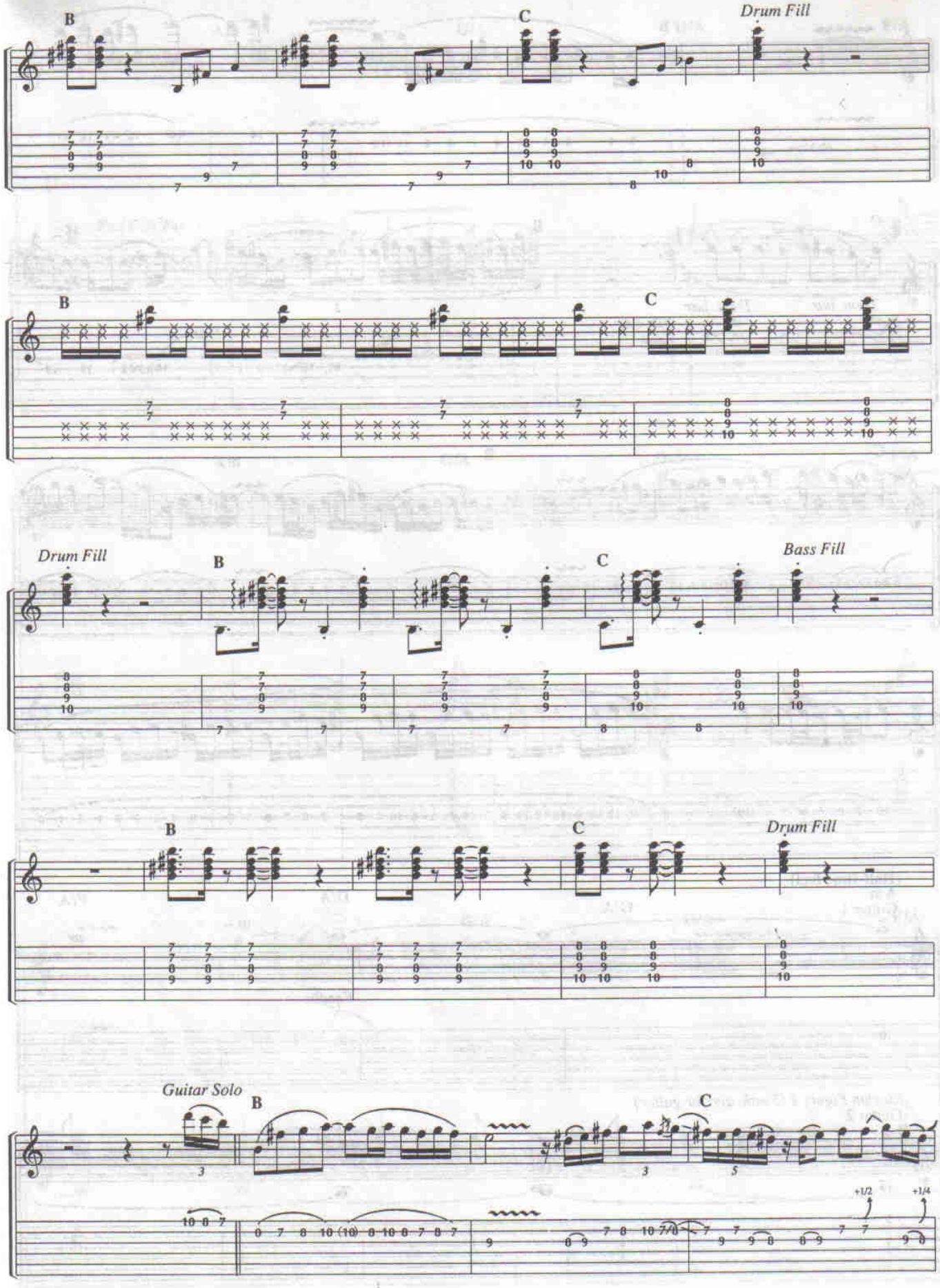
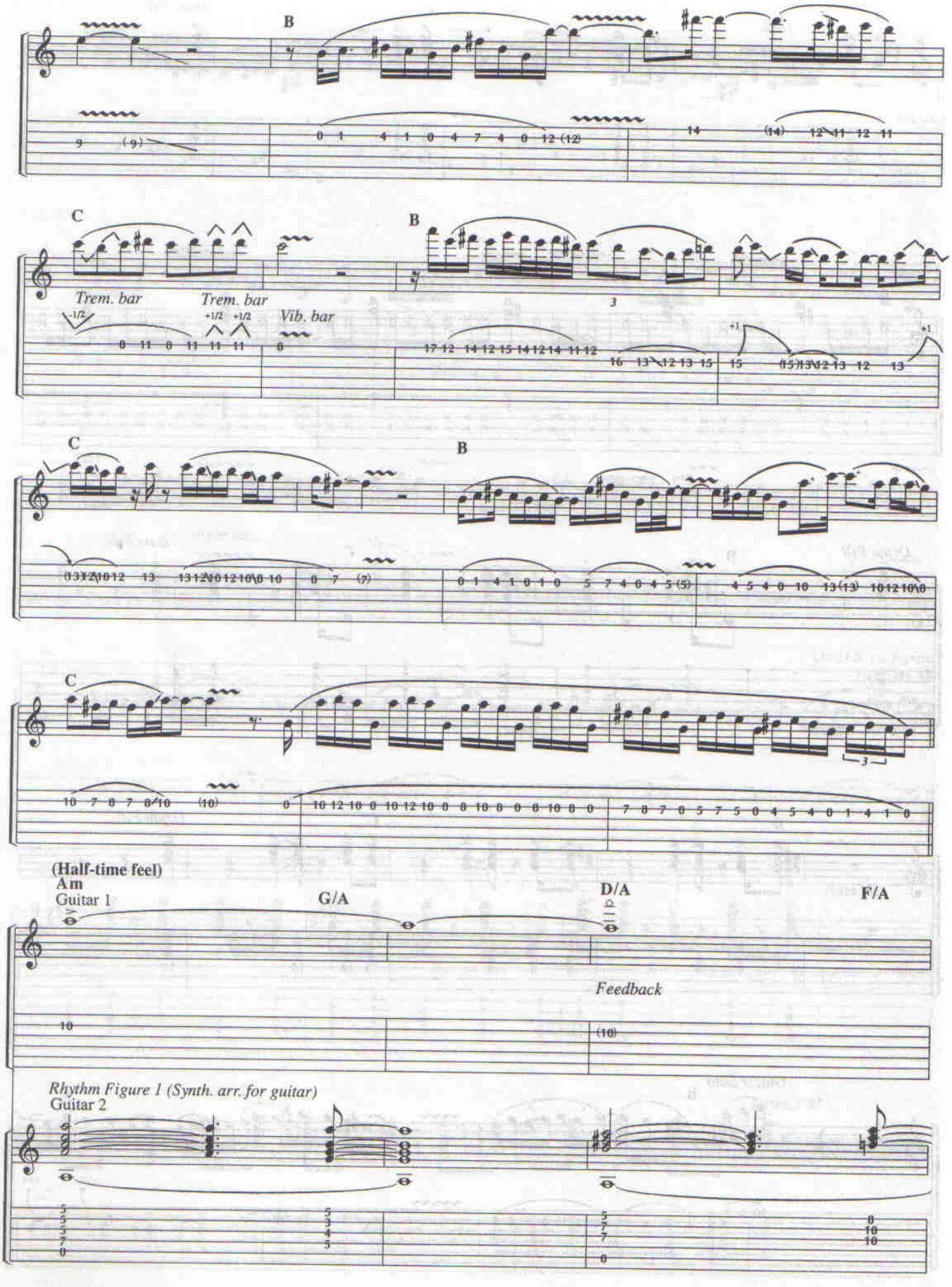
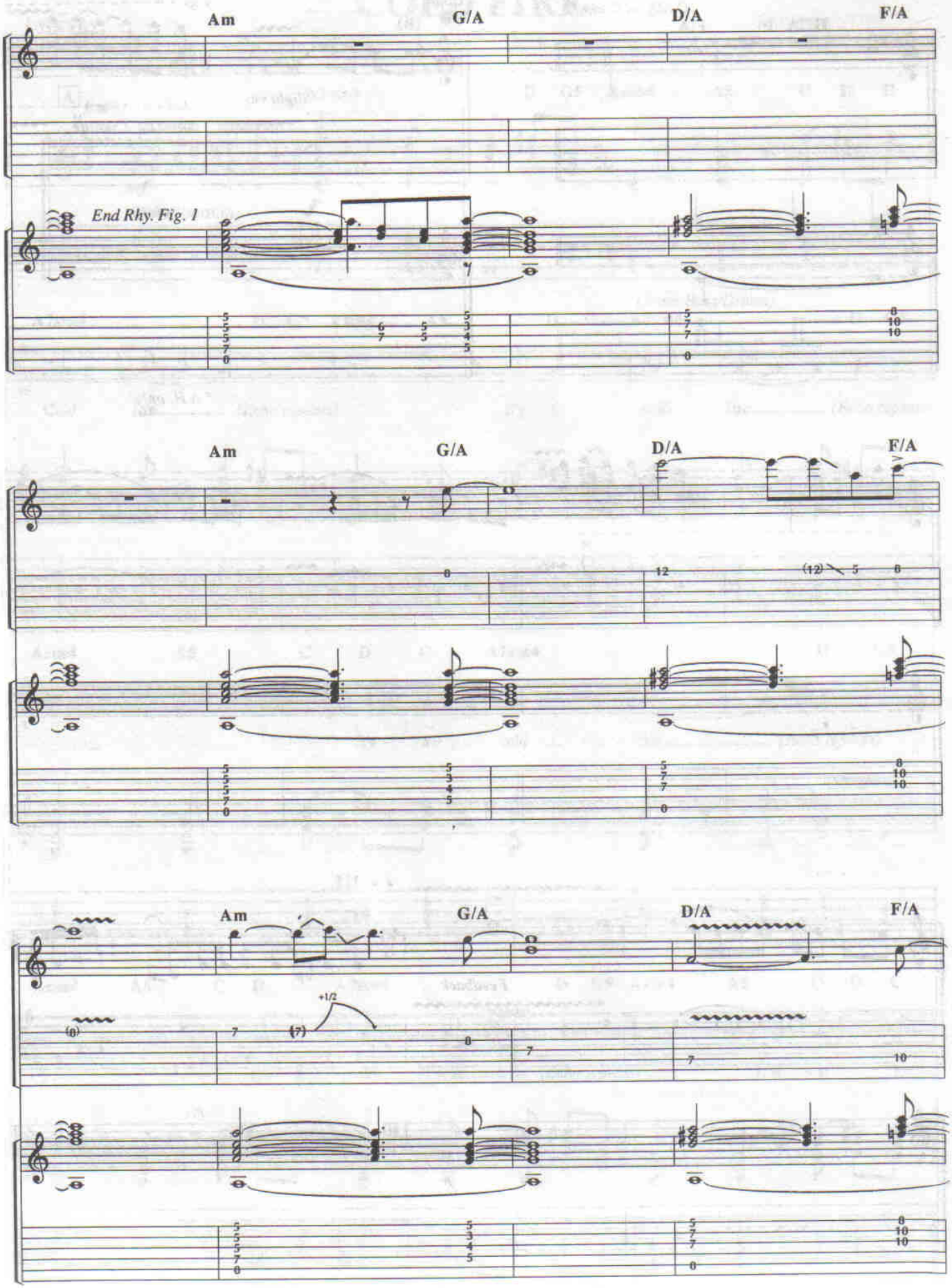
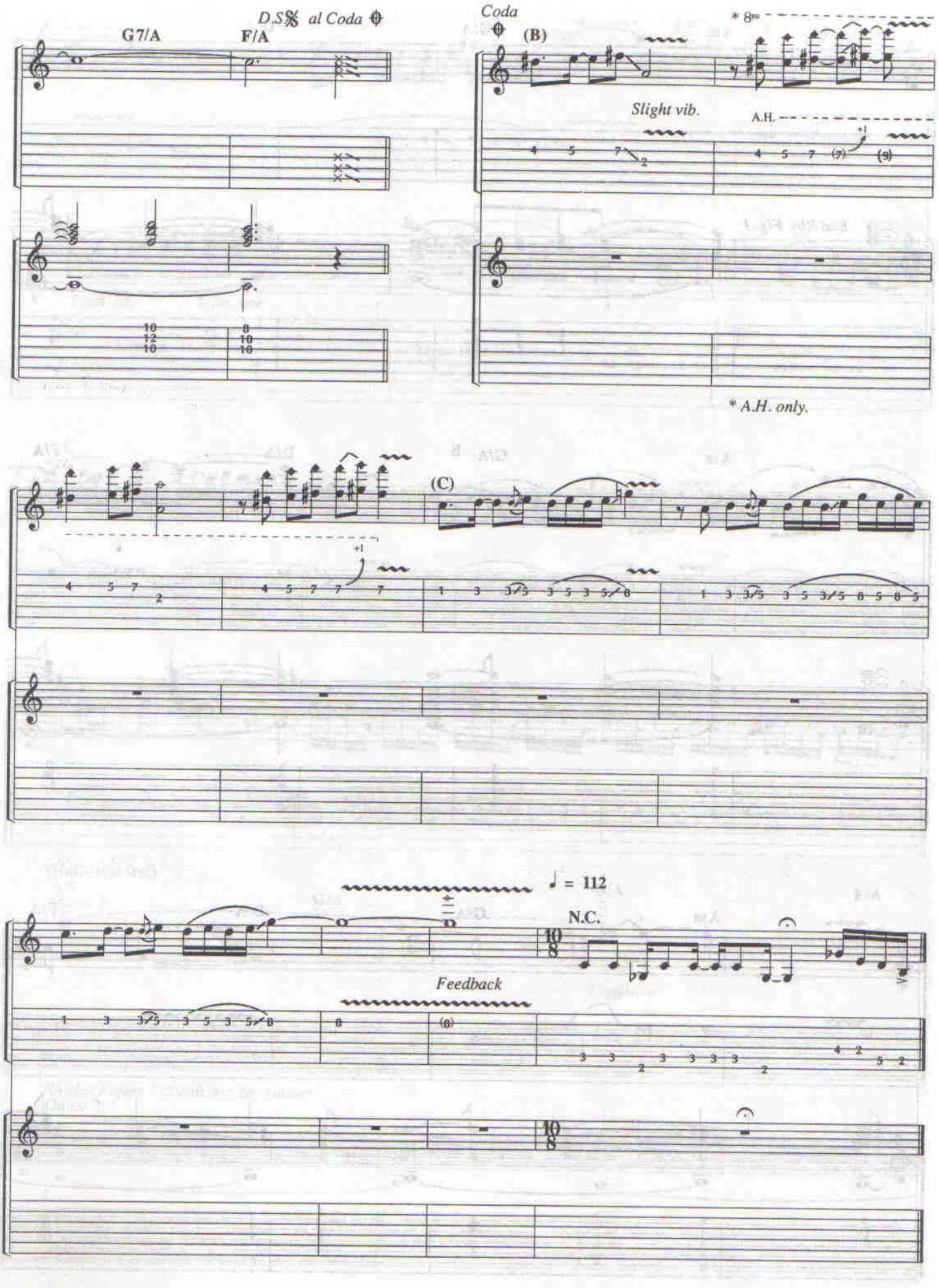

♩ = 116
Guitar 1
Guitar 2 Tacet
Up Tempo ♩ = 144
𝄋 *(F♯m)
*Chords in parentheses are implied.
(Am)
Substitute Fill 1 on D.S.
(F♯m)
Fill 1


(Am)
(B)
Slight vib.
(C)
On D.S. no repeat
To Coda
B
C
Bass Fill
B
C
Drum Fill


B
C
Drum Fill
B
C
Drum Fill
B
C
Bass Fill
B
C
Drum Fill
Guitar Solo
B
C
+1/2
+1/4


B
C
B
Trem. bar
Trem. bar
Vib. bar
C
B
C
(Half-time feel)
Am
Guitar 1
G/A
D/A
F/A
Feedback
Rhythm Figure 1 (Synth. arr. for guitar)
Guitar 2


Am
G/A
D/A
F/A
End Rhy. Fig. 1
Am
G/A
D/A
F/A
Am
G/A
D/A
F/A
+1/2

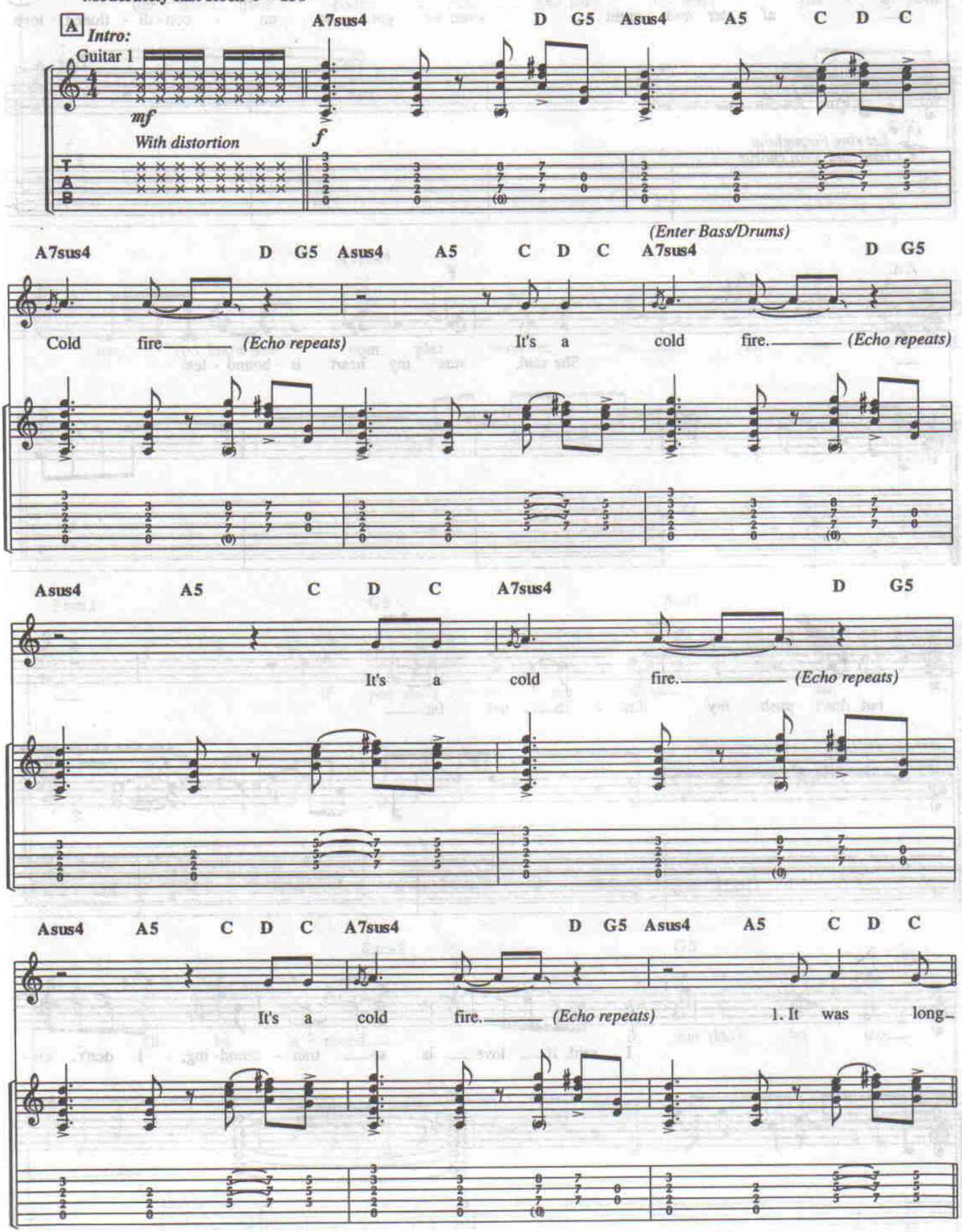

G7/A
F/A
D.S𝄋 al Coda
Coda
(B)
* 8va
Slight vib.
A.H.
* A.H. only.
(C)
♩ = 112
N.C.
Feedback

COLD FIRE

Lyrics by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast Rock ♩ = 136



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B *Verse 1:*
Fsus2

af - ter mid - night when we got to un - con - di - tioned love..

Let ring throughout
mf Clean tone with chorus

Am F

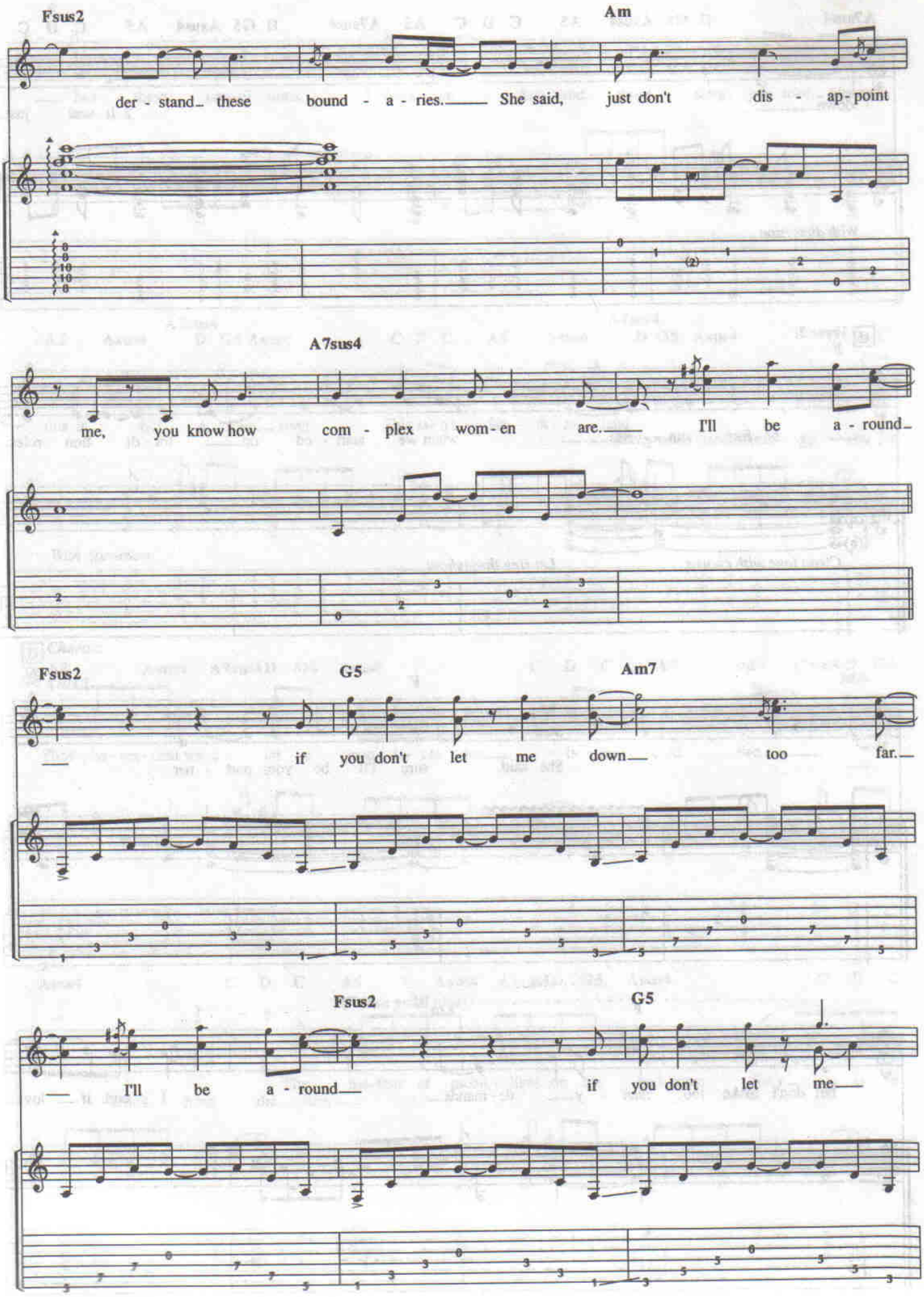
She said, sure my heart is bound - less

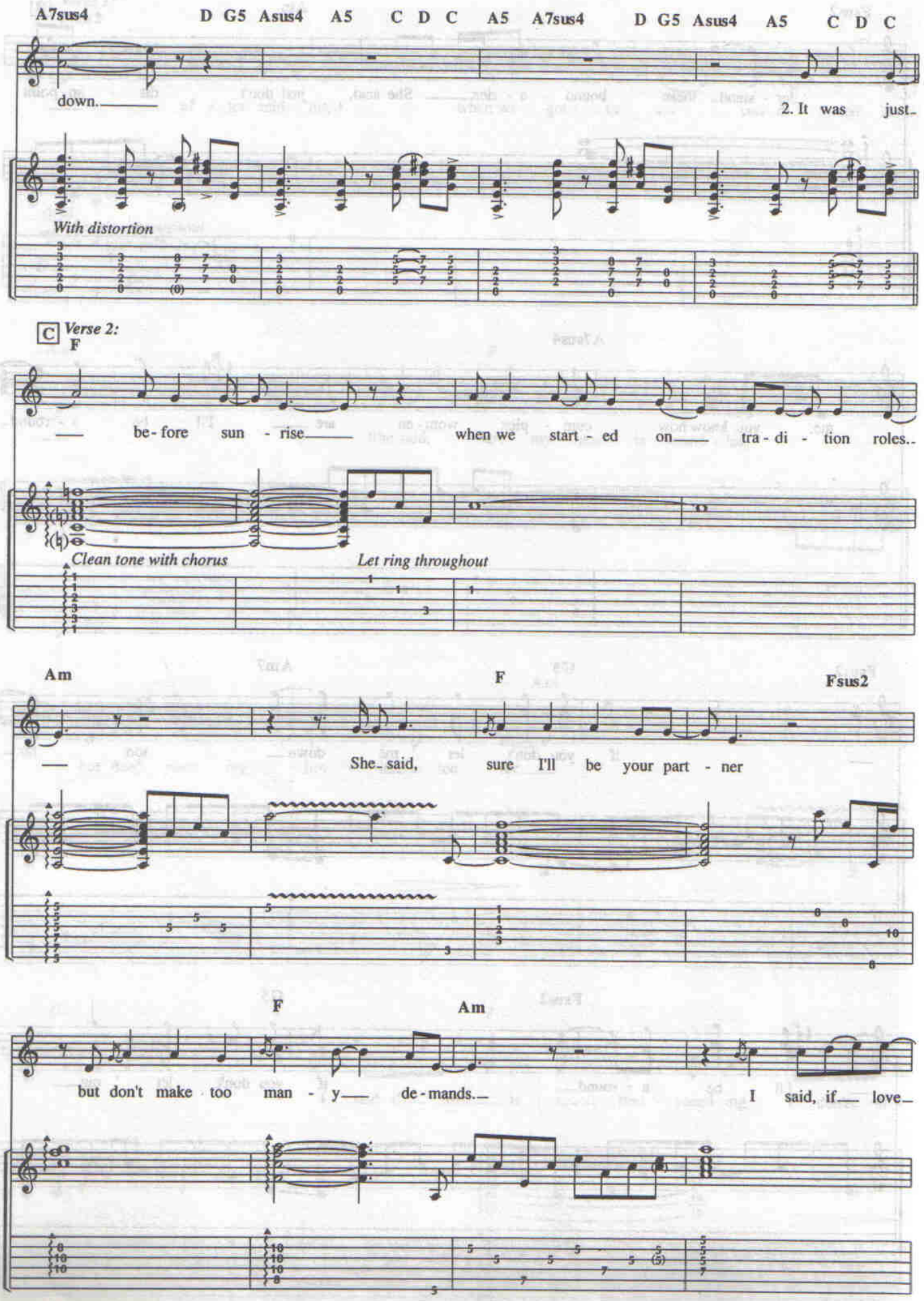
Am

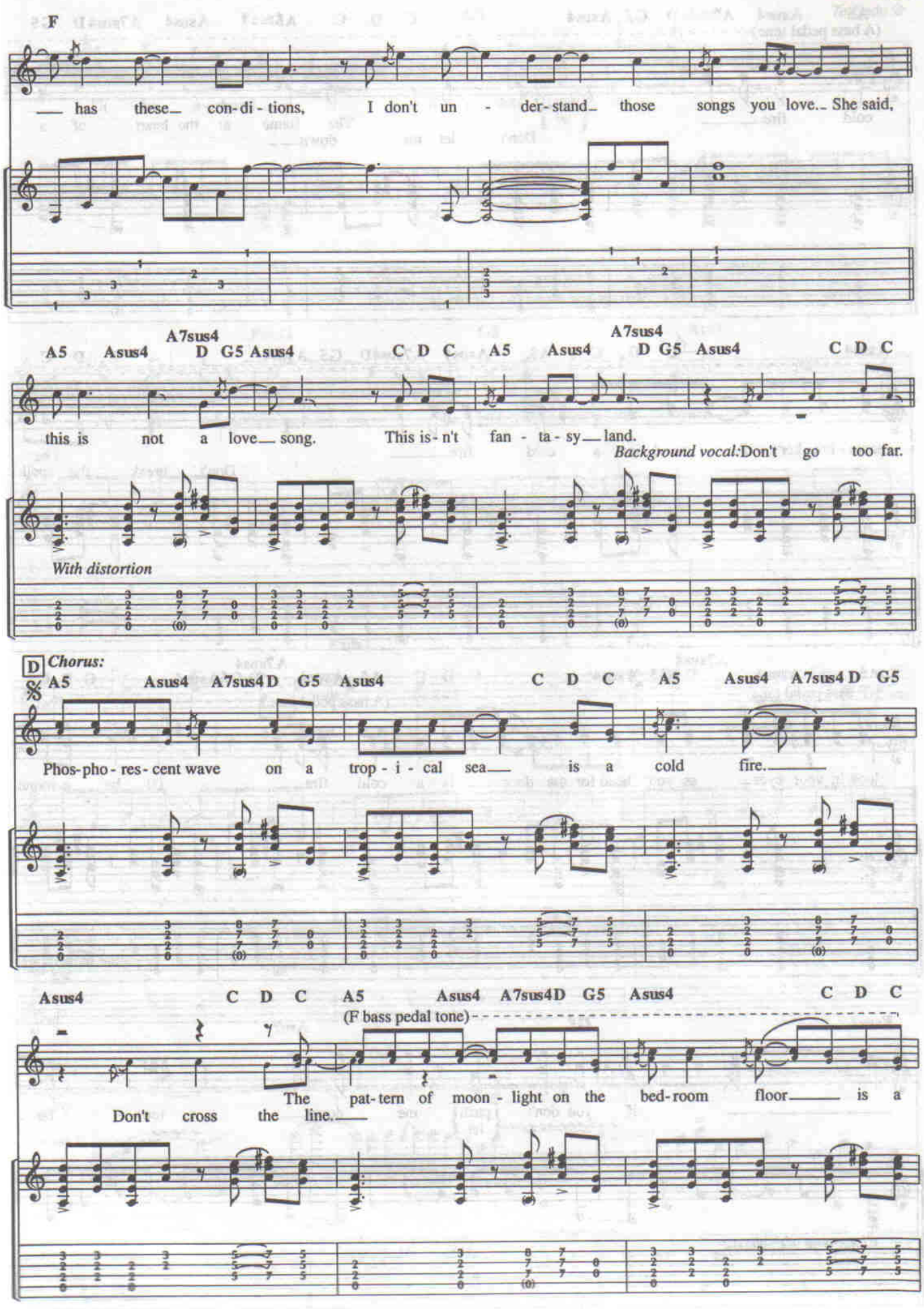
but don't push my lim - its too far.

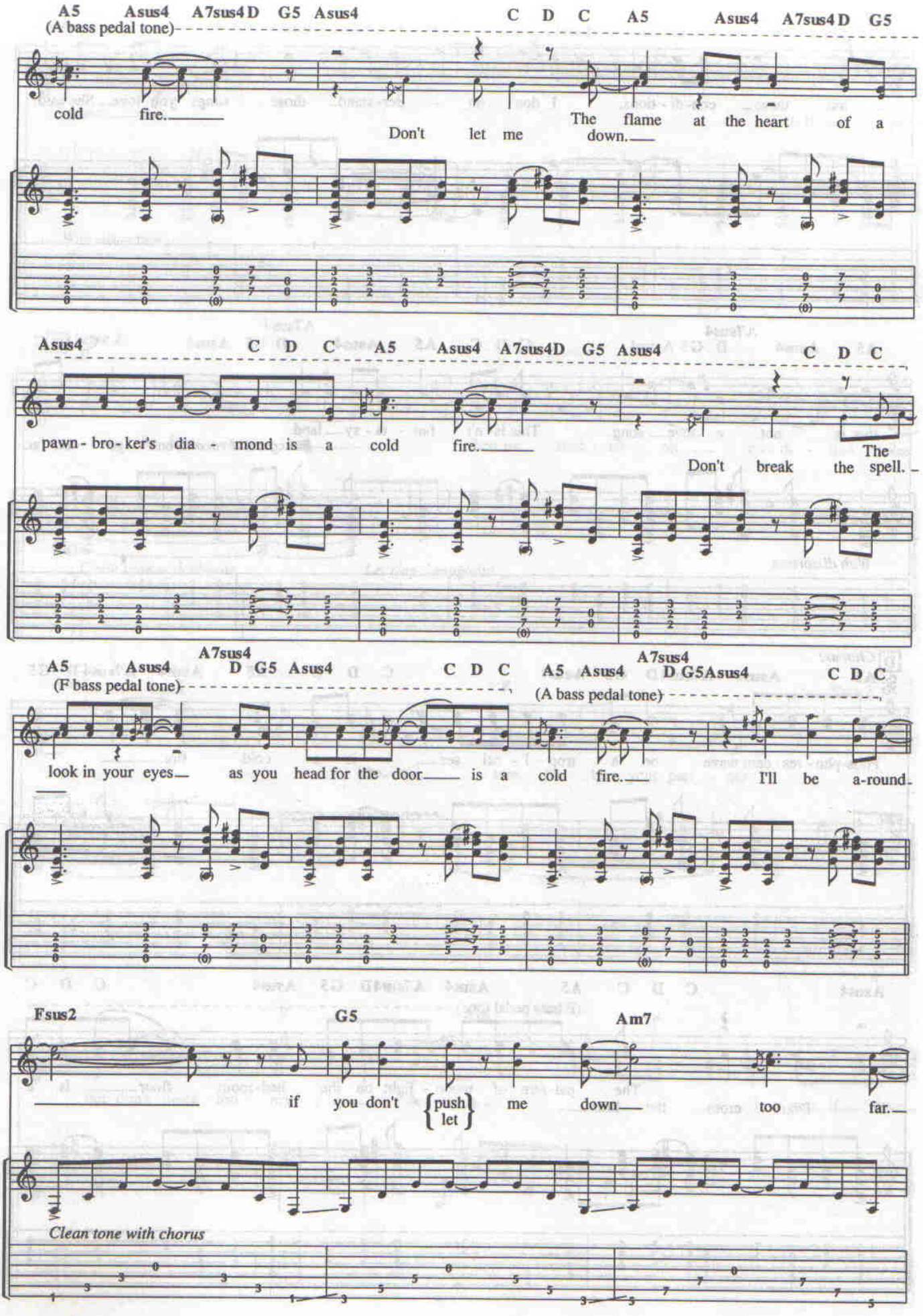
C F

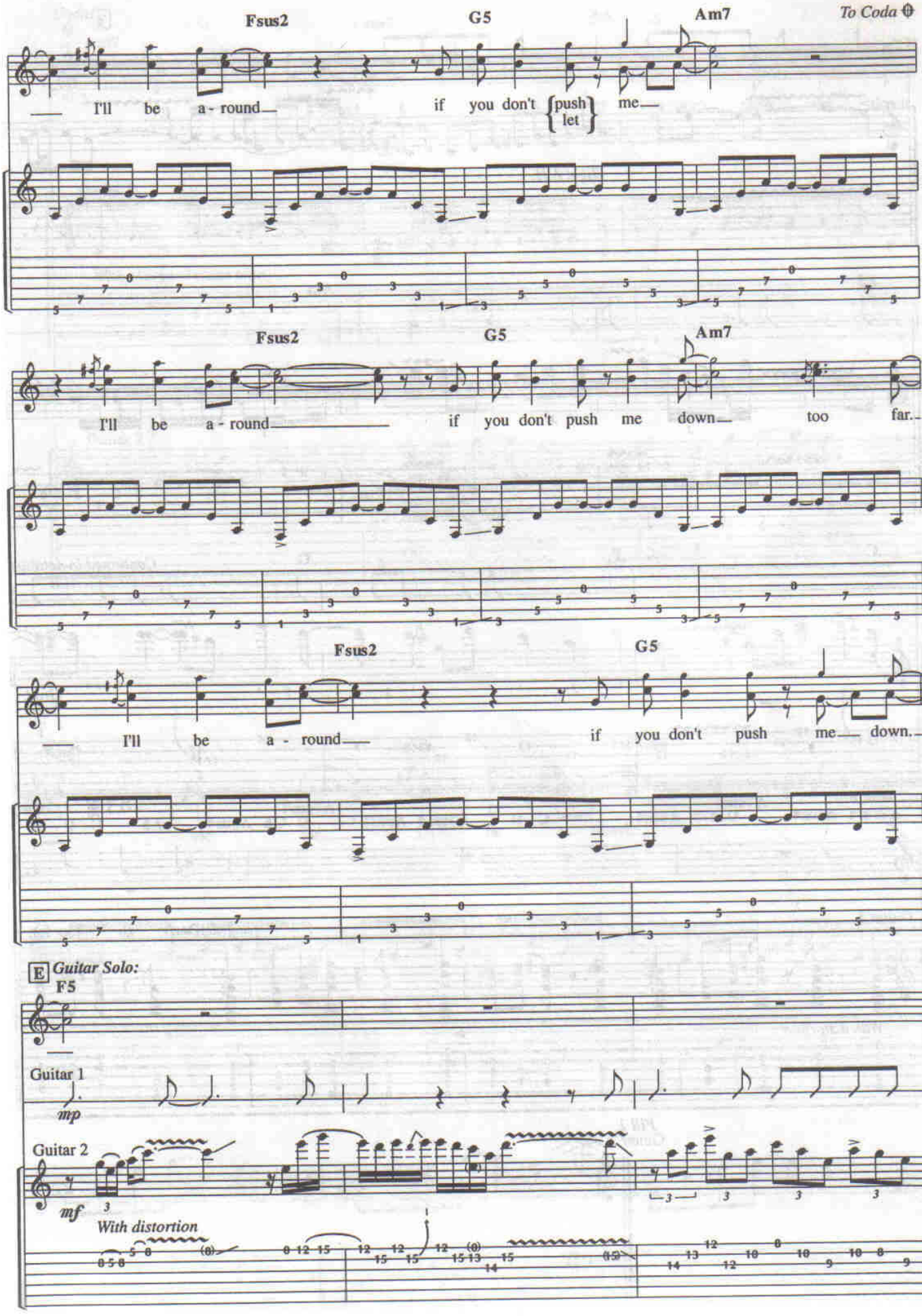
I said, if love is so tran - scend - ing, I don't un -

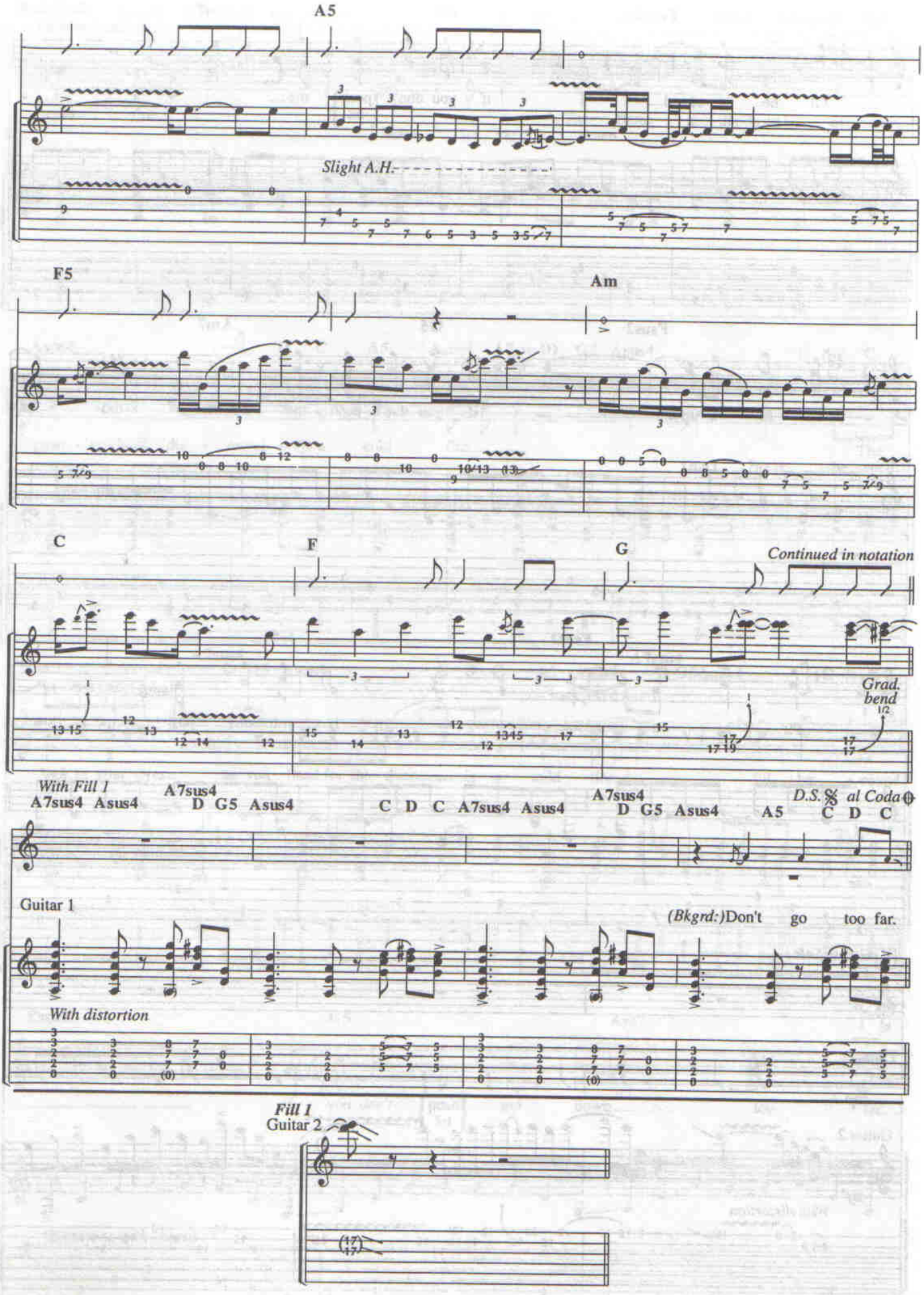

Fsus2
Am
der - stand_ these bound - a - ries._____ She said, just don't dis - ap - point
A7sus4
me, you know how com - plex wom - en are._____ I'll be a - round_
Fsus2
G5
Am7
___ if you don't let me down___ too far.___
Fsus2
G5
___ I'll be a - round___ if you don't let me___

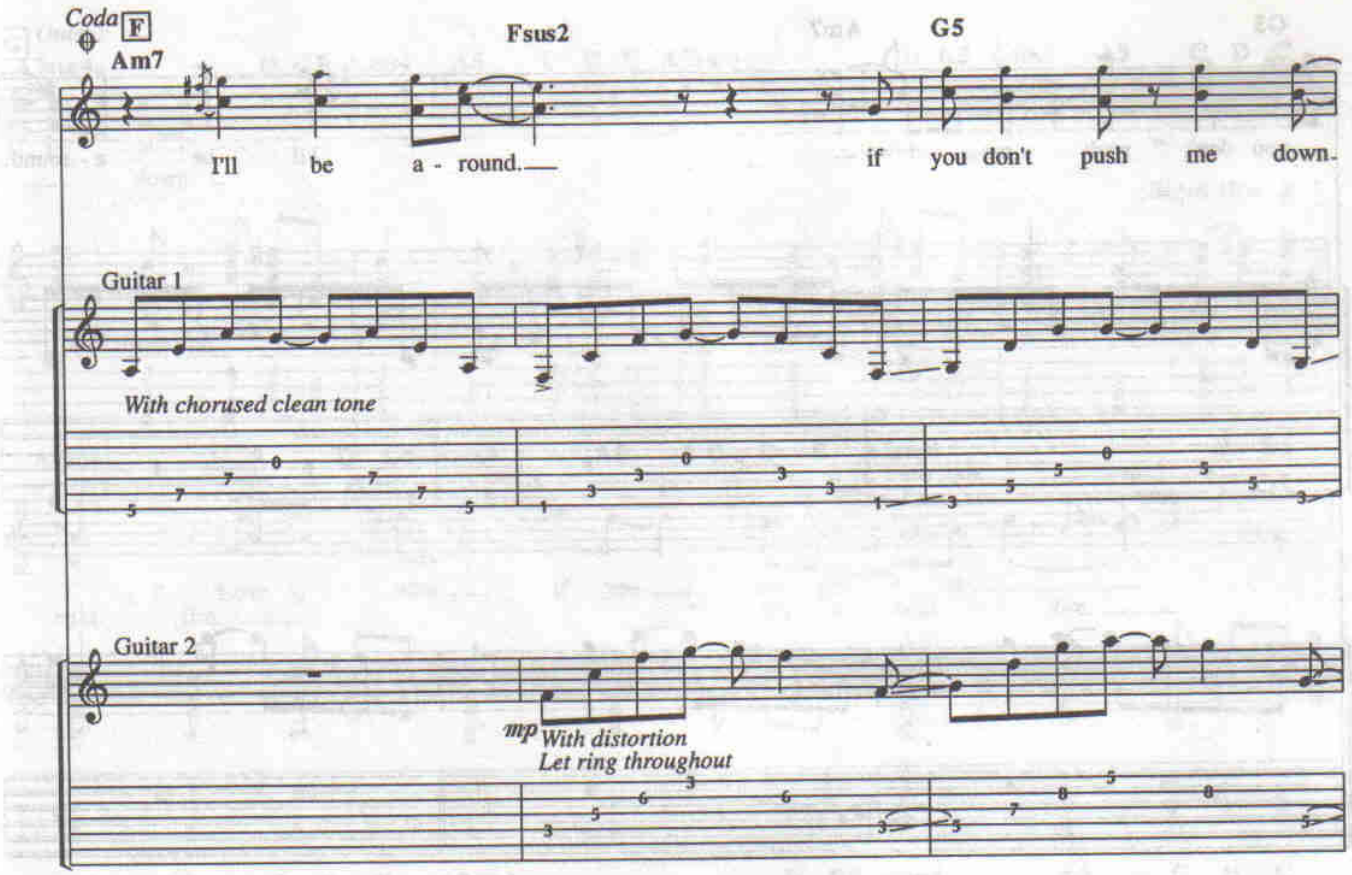

A7sus4 D G5 Asus4 A5 C D C A5 A7sus4 D G5 Asus4 A5 C D C
down.
2. It was just
With distortion
C Verse 2:
F
be- fore sun - rise
when we start - ed on tra - di - tion roles..
Clean tone with chorus
Let ring throughout
Am F Fsus2
She- said, sure I'll be your part - ner
F Am
but don't make too man - y de - mands.
I said, if love

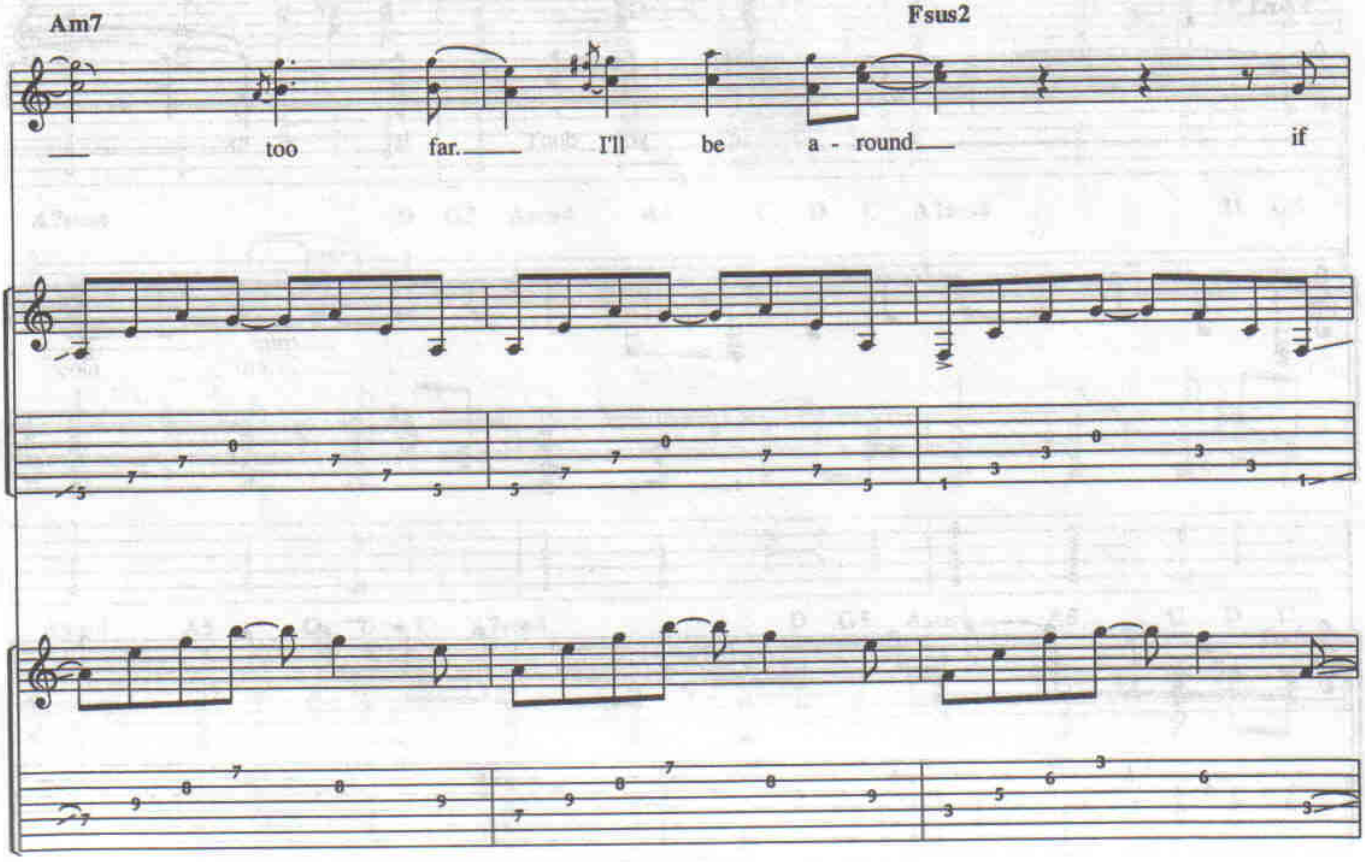

F
— has these— con-di-tions, I don't un - der-stand— those songs you love.— She said,
A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
this is not a love— song. This is-n't fan - ta-sy— land.
Background vocal: Don't go too far.
With distortion
D Chorus:
A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5
Phos-pho-res-cent wave on a trop-i-cal sea— is a cold fire.—
Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
(F bass pedal tone)
The pat-tern of moon-light on the bed-room floor— is a
Don't cross the line.—

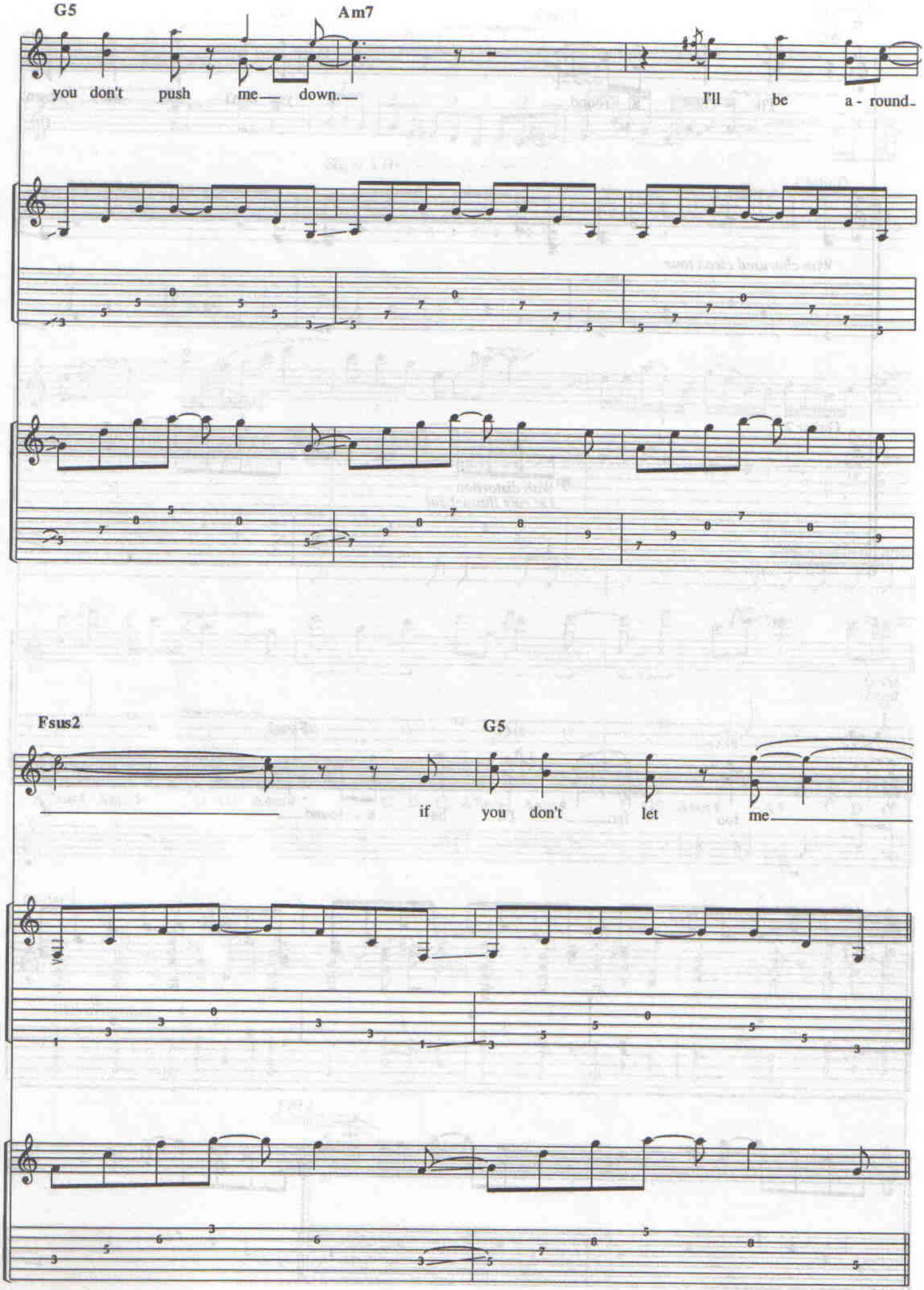

A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5
(A bass pedal tone)
cold fire. Don't let me The flame at the heart of a down.
Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
pawn - bro - ker's dia - mond is a cold fire. Don't break The the spell.
A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C
(F bass pedal tone)
(A bass pedal tone)
look in your eyes as you head for the door is a cold fire. I'll be a-round
Fsus2 G5 Am7
if you don't {push let} me down too far.
Clean tone with chorus

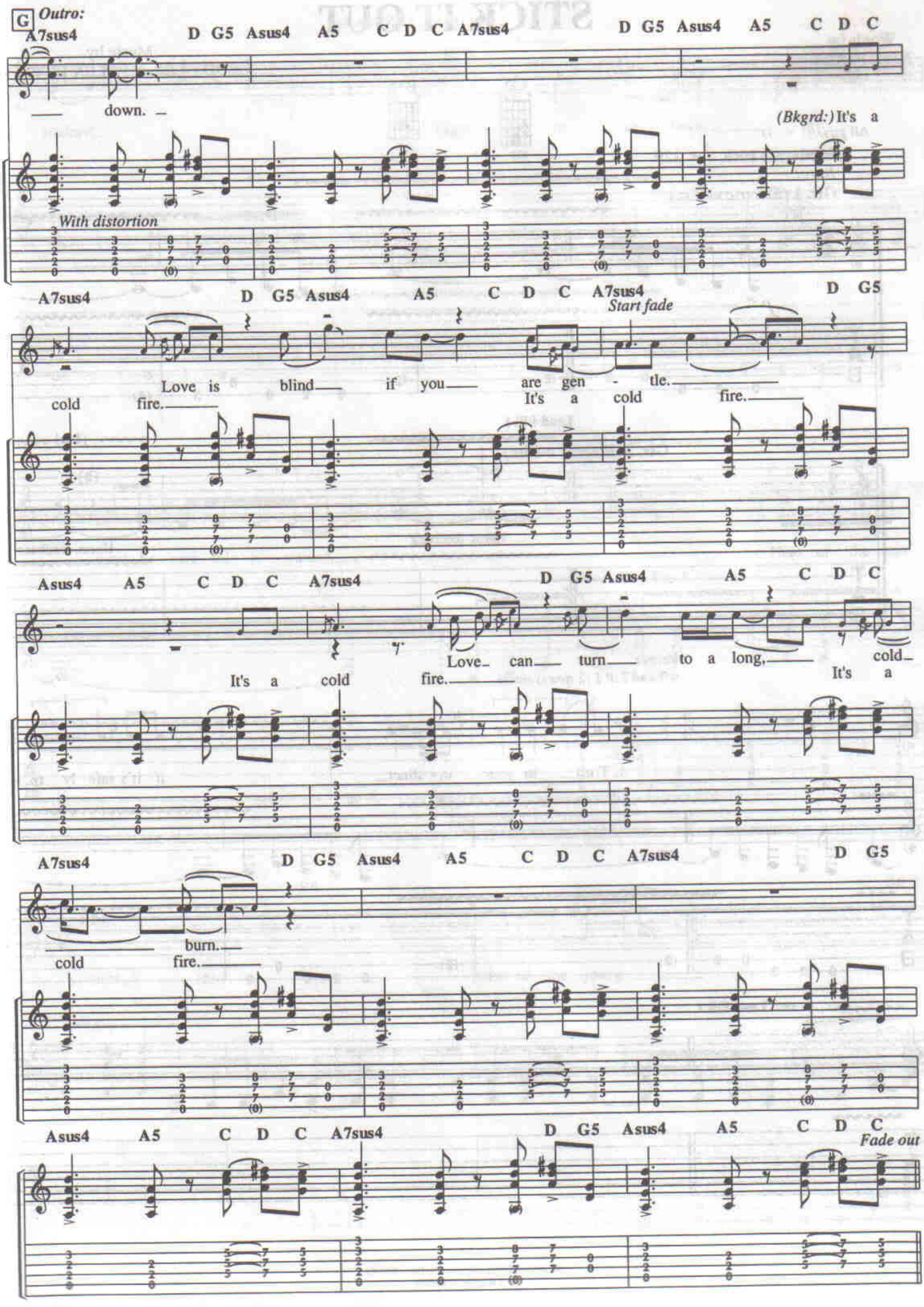

Fsus2
G5
Am7
To Coda
I'll be a - round
if you don't {push / let} me
Fsus2
G5
Am7
I'll be a - round
if you don't push me down
too far.
Fsus2
G5
I'll be a - round
if you don't push me down.
E Guitar Solo:
F5
Guitar 1
mp
Guitar 2
mf
With distortion


A5
Slight A.H.
F5
Am
C
F
G
Continued in notation
Grad. bend
With Fill 1
A7sus4 Asus4
A7sus4
D G5 Asus4
C D C A7sus4 Asus4
A7sus4
D G5 Asus4
A5
D.S. 𝄋 al Coda
C D C
Guitar 1
(Bkgrd:)Don't go too far.
With distortion
Fill 1
Guitar 2


Coda
F
Am7
Fsus2
G5
I'll be a - round.
if you don't push me down.
Guitar 1
With chorused clean tone
Guitar 2
mp With distortion
Let ring throughout


Am7
Fsus2
too far.
I'll be a - round.
if

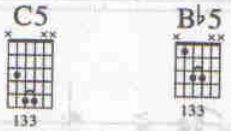

G5
Am7
you don't push me down.
I'll be a - round
Fsus2
G5
if you don't let me


G Outro:
A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C
down.
(Bkgrd:) It's a
With distortion
A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5
Start fade
Love is blind if you are gen - tle.
cold fire.
It's a cold fire.
Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C
Love can turn to a long, cold
It's a cold fire.
It's a
A7sus4 D G5 Asus4 A5 C D C A7sus4 D G5
burn.
cold fire.
Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C
Fade out

STICK IT OUT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



All gtrs. ⑥ = D

Moderate rock ♩ = 120

Intro:

Gtr. 1 *(Electric w/dist.)*

N.C.

f

Lead Fill 1

Gtr. 2 *(Electric w/dist.)*

(8va)

Harm. feedback

Harm. feedback

Verse:

w/Lead Fill 1 *(2 times) simile*

1. Trust_ to your in - stinct_ if it's safe - ly re -

end Lead Fill 1

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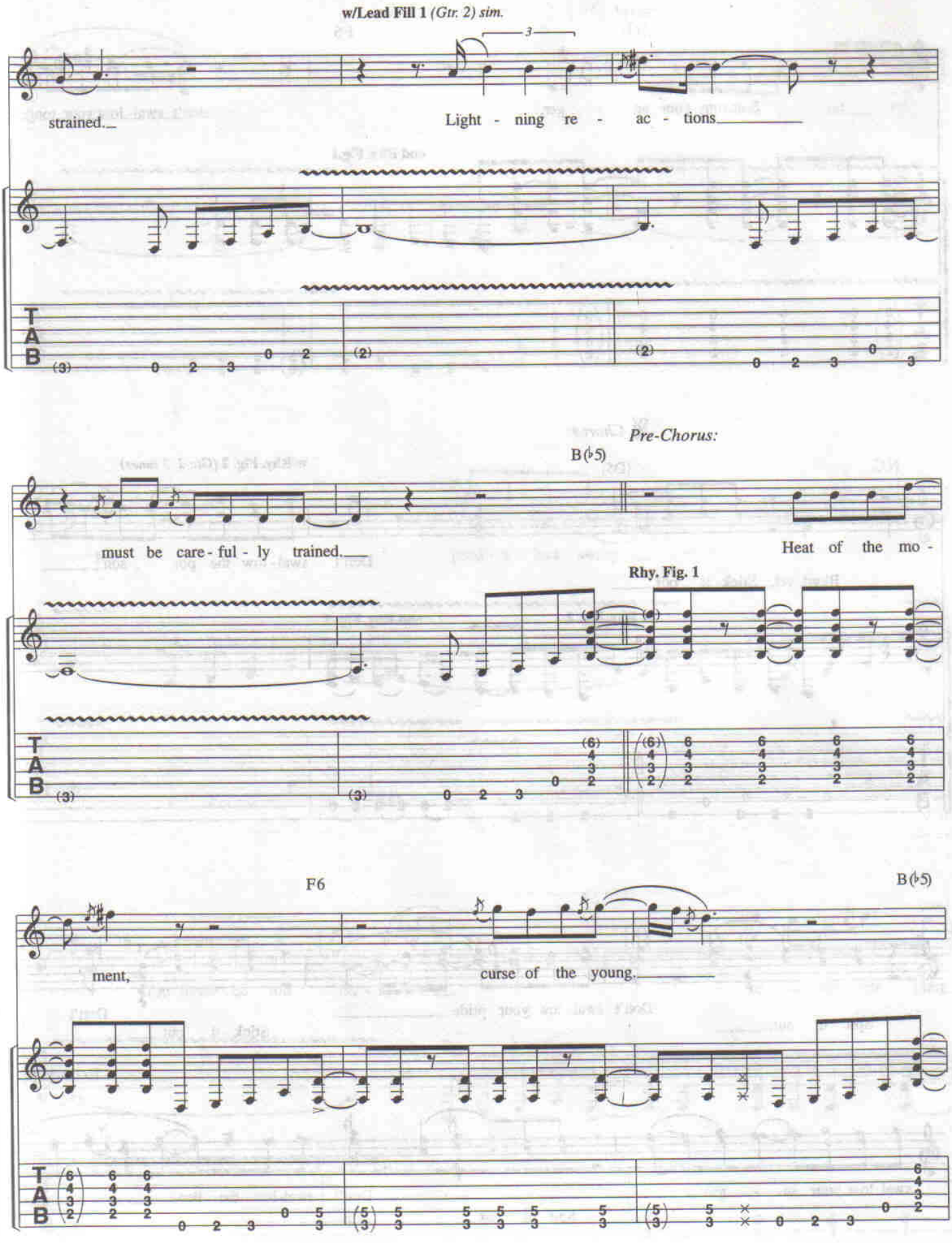
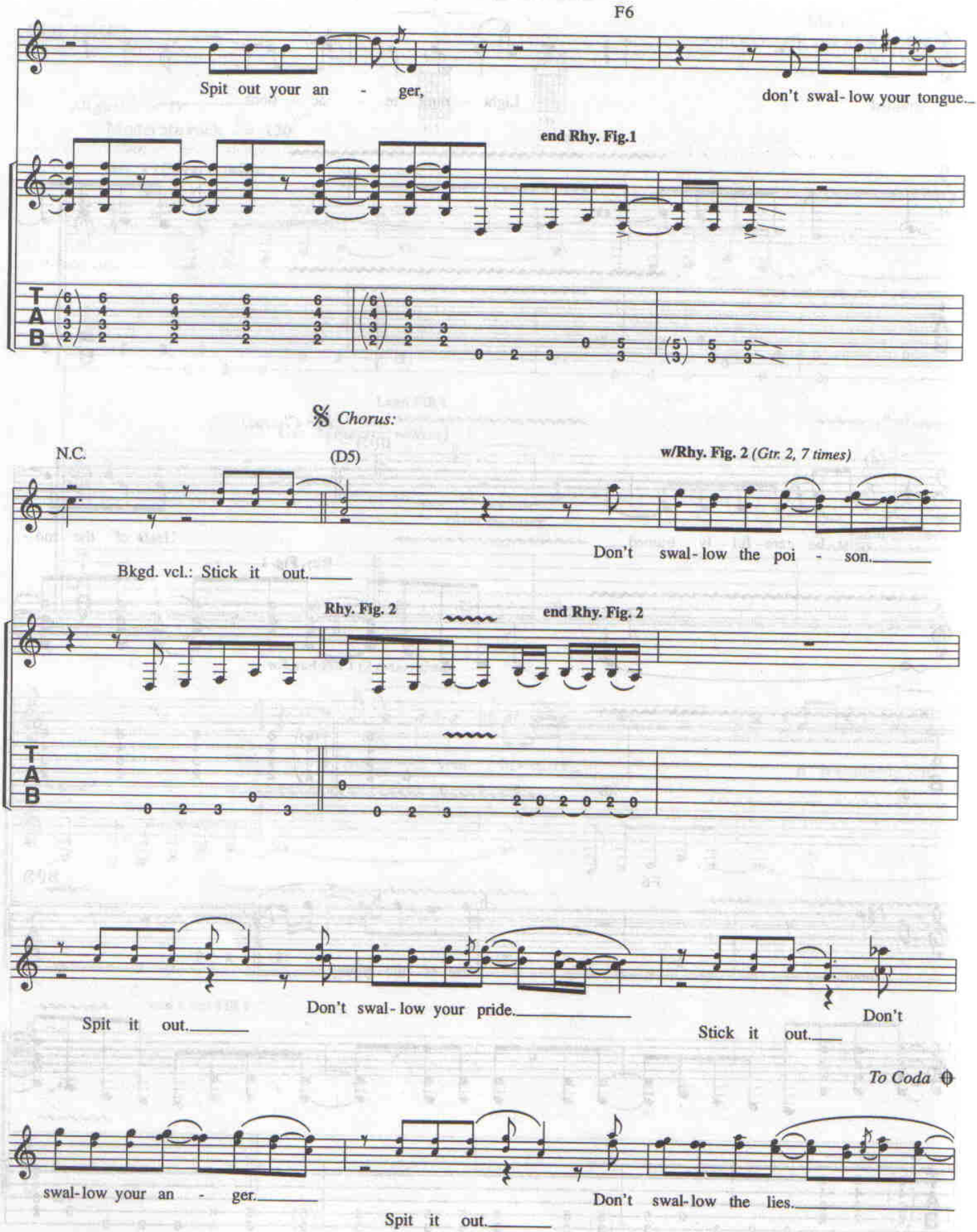
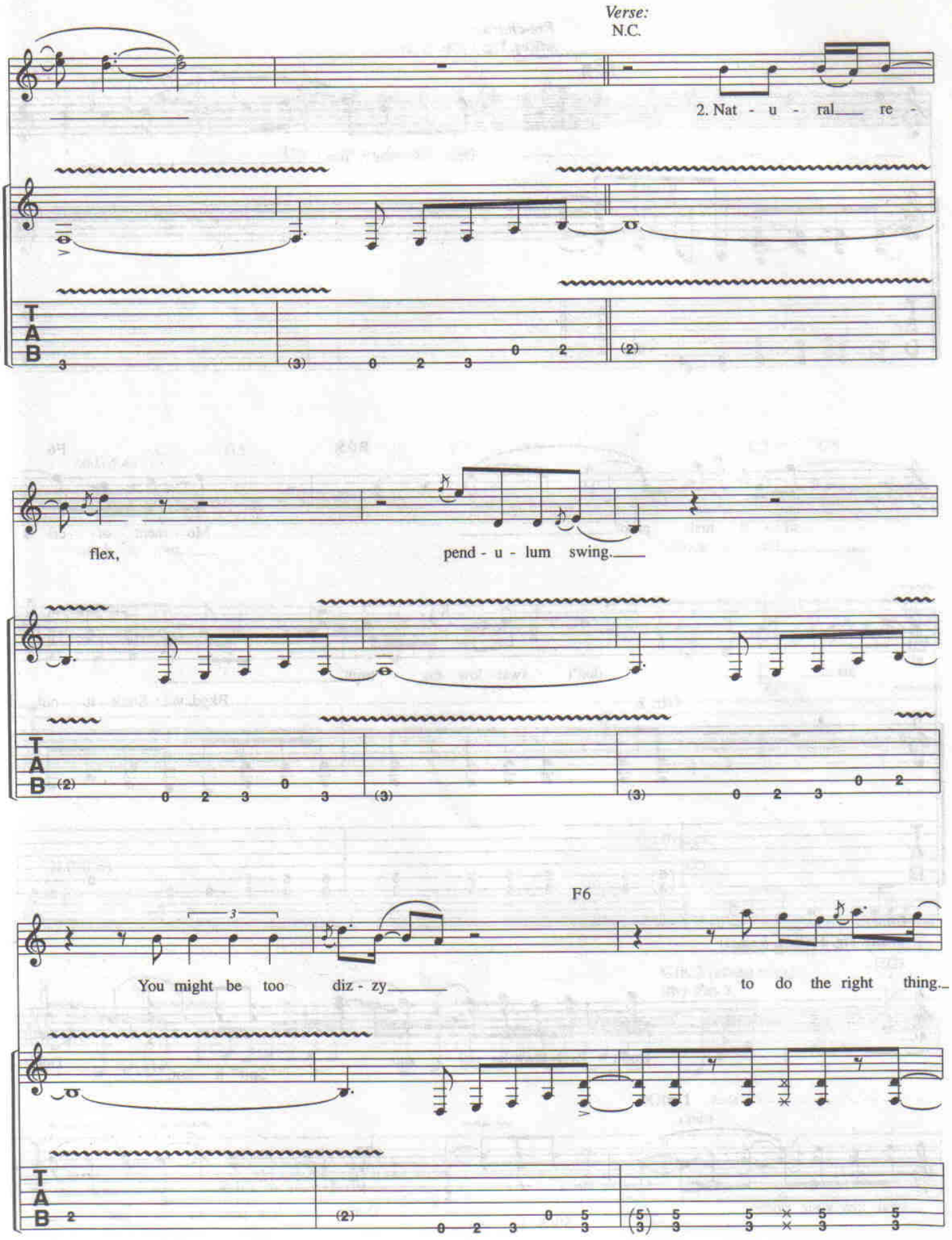
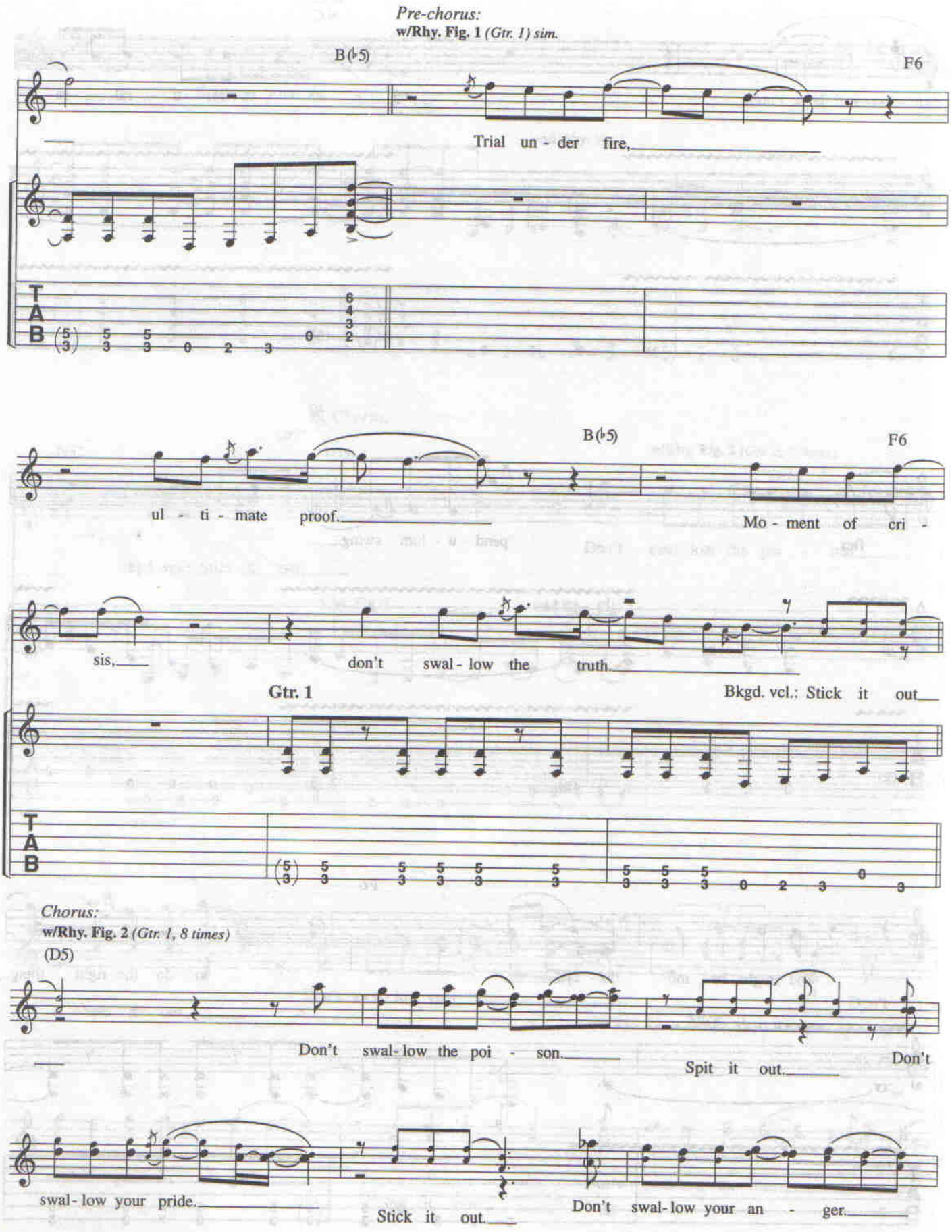
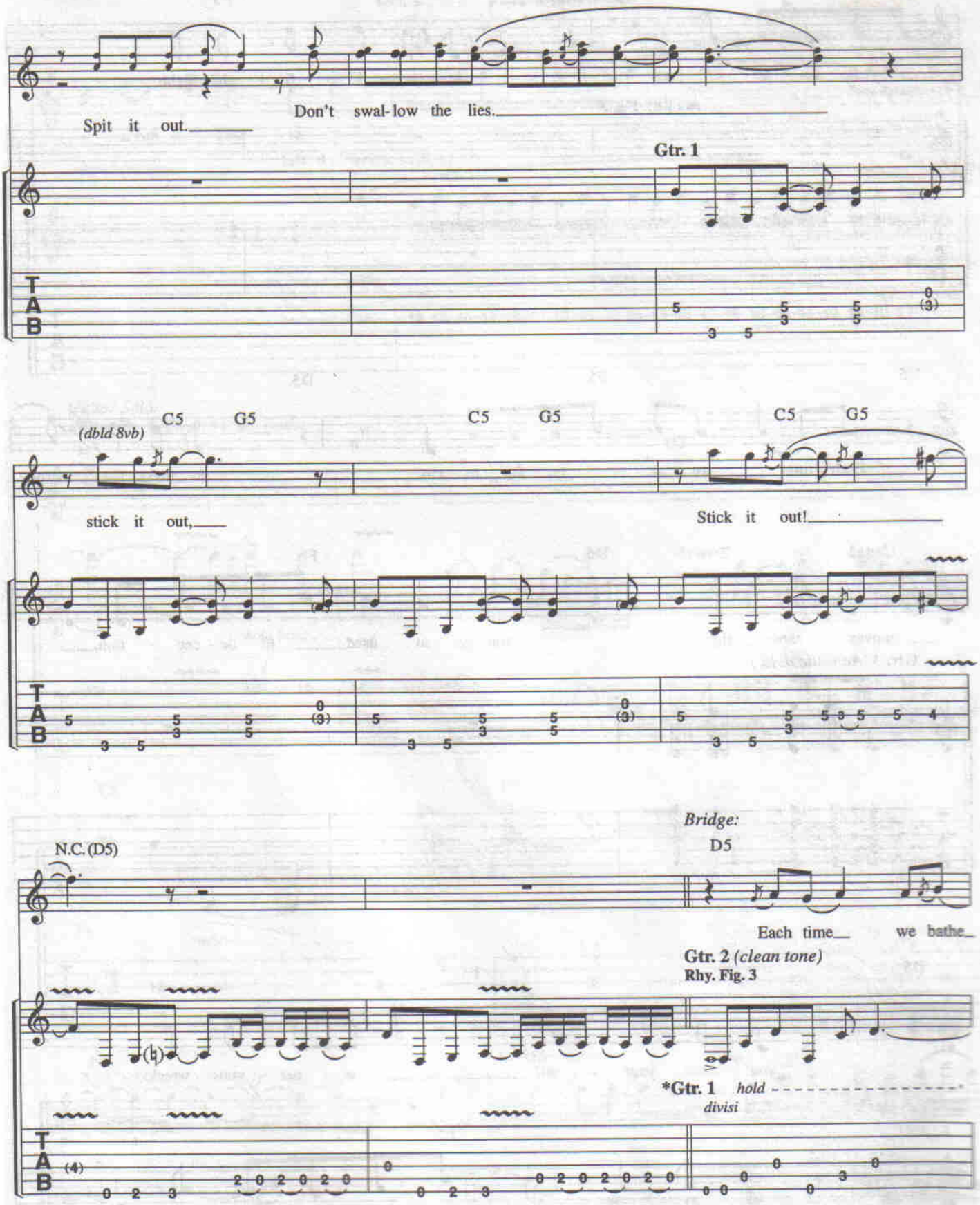

w/Lead Fill 1 (Gtr. 2) sim.
3
strained.
Light - ning re - ac - tions
Pre-Chorus:
B(♭5)
must be care - ful - ly trained.
Heat of the mo -
Rhy. Fig. 1
F6
B(♭5)
ment,
curse of the young.
T
A
B

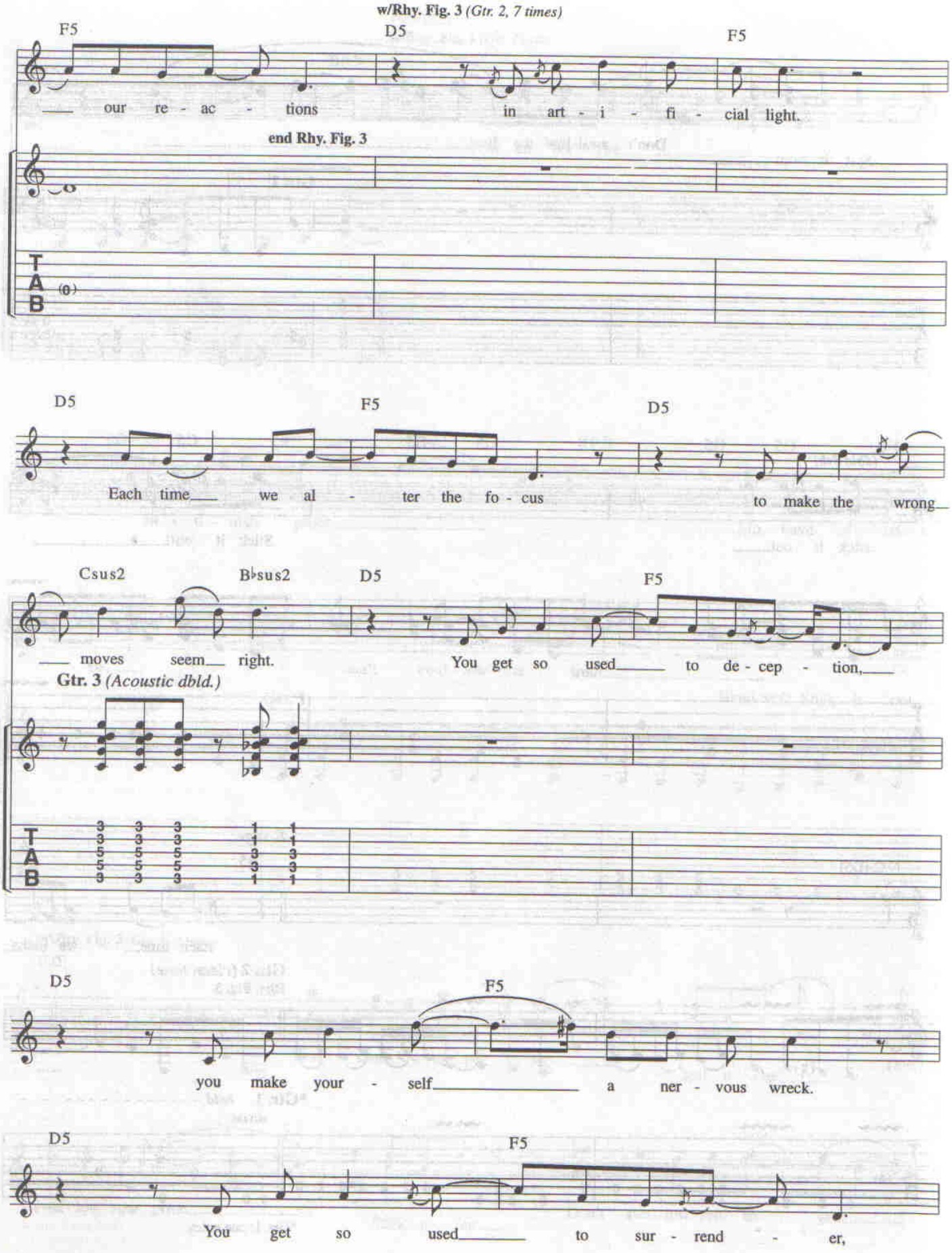

F6
Spit out your an - ger,
don't swal- low your tongue.
end Rhy. Fig.1
T
A
B
𝄋 Chorus:
N.C.
(D5)
w/Rhy. Fig. 2 (Gtr. 2, 7 times)
Don't swal- low the poi - son.
Bkgd. vcl.: Stick it out.
Rhy. Fig. 2
end Rhy. Fig. 2
Spit it out.
Don't swal- low your pride.
Don't
Stick it out.
To Coda
swal- low your an - ger.
Don't swal- low the lies.
Spit it out.

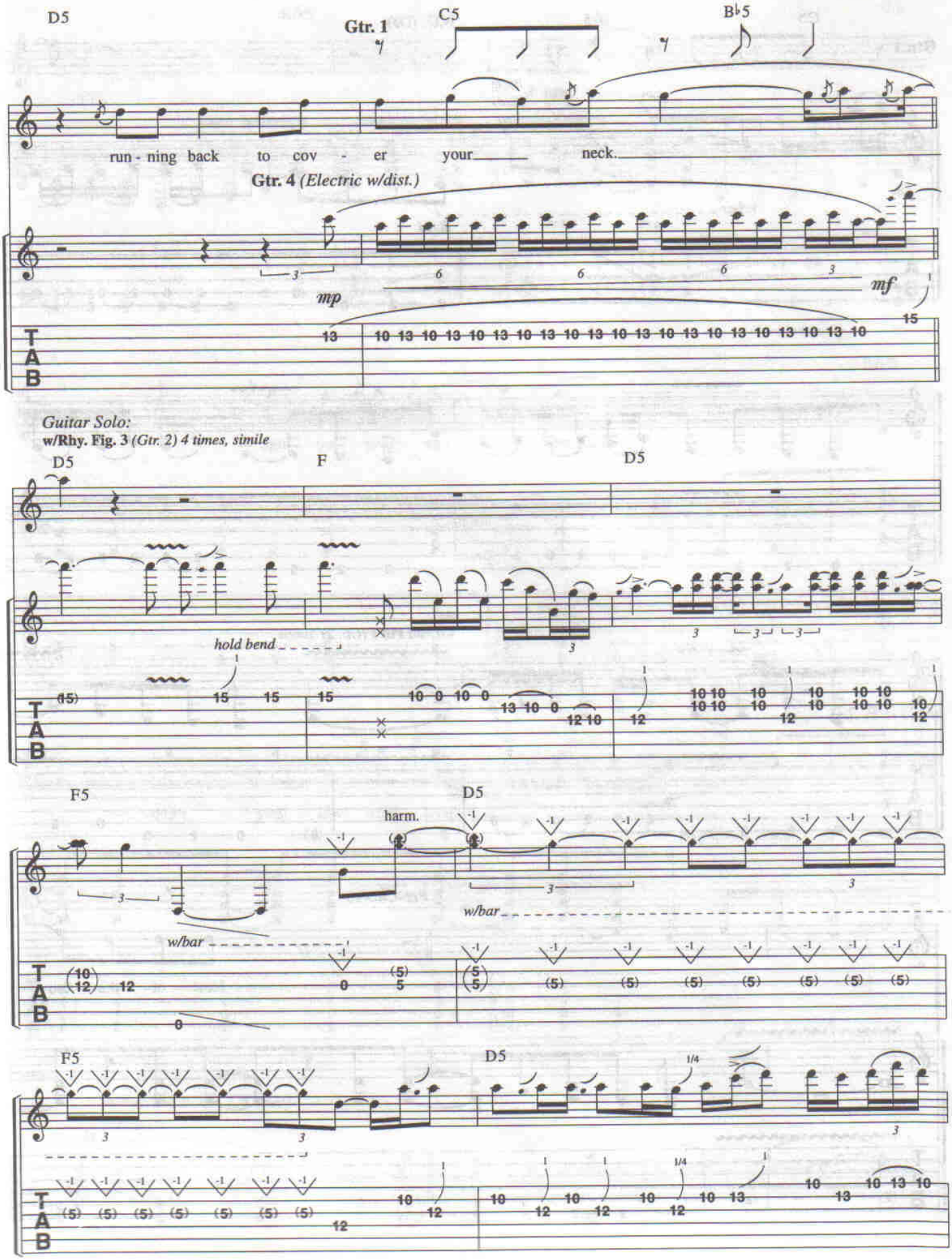

Verse:
N.C.
2. Nat - u - ral re -
flex,
pend - u - lum swing.
F6
You might be too diz - zy
to do the right thing.
T
A
B

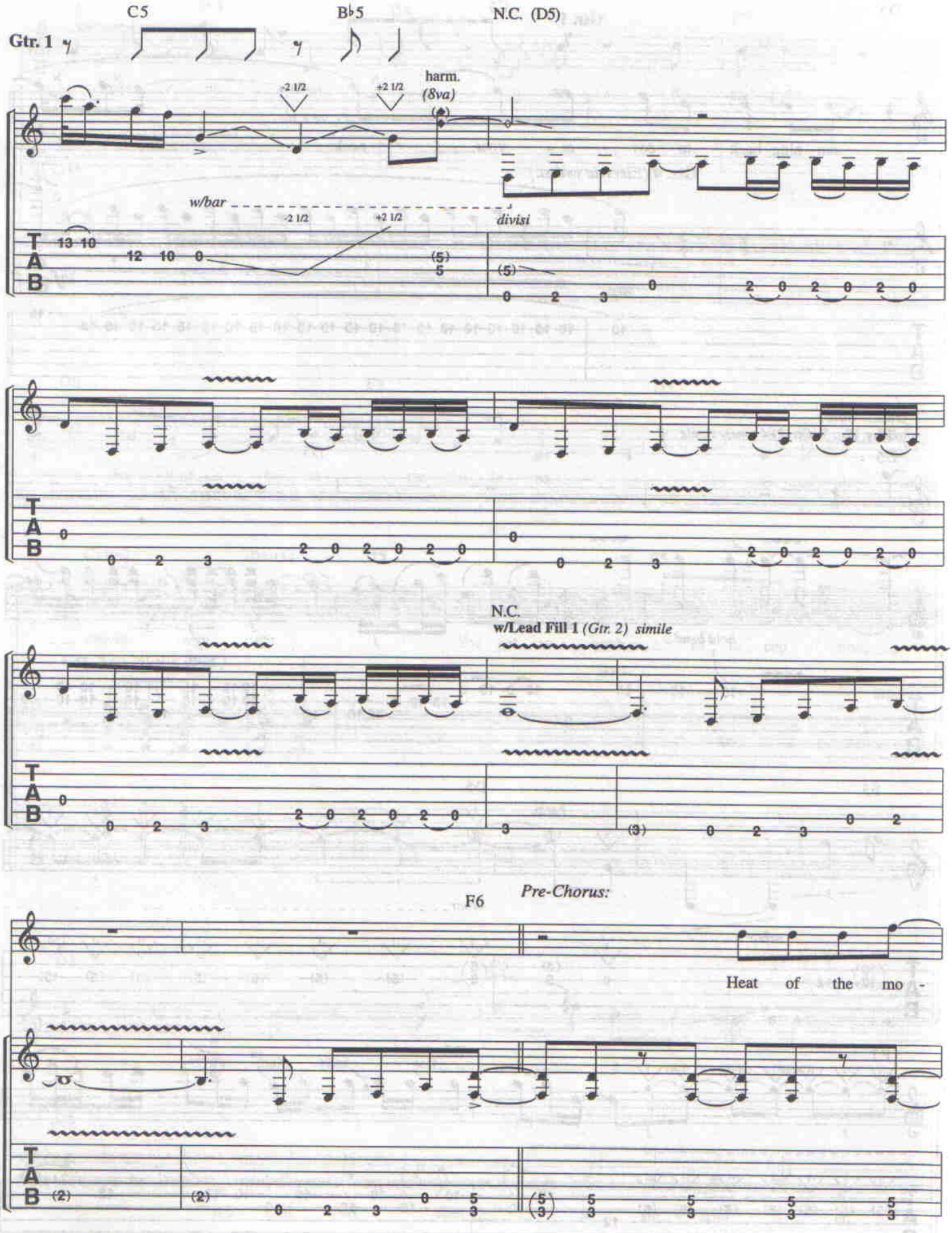

Pre-chorus:
w/Rhy. Fig. 1 (Gtr. 1) sim.
B(♭5)
F6
Trial un - der fire,
ul - ti - mate proof.
B(♭5)
F6
Mo - ment of cri -
sis,
don't swal - low the truth.
Gtr. 1
Bkgd. vcl.: Stick it out
Chorus:
w/Rhy. Fig. 2 (Gtr. 1, 8 times)
(D5)
Don't swal - low the poi - son.
Spit it out.
Don't
swal - low your pride.
Stick it out.
Don't swal - low your an - ger.

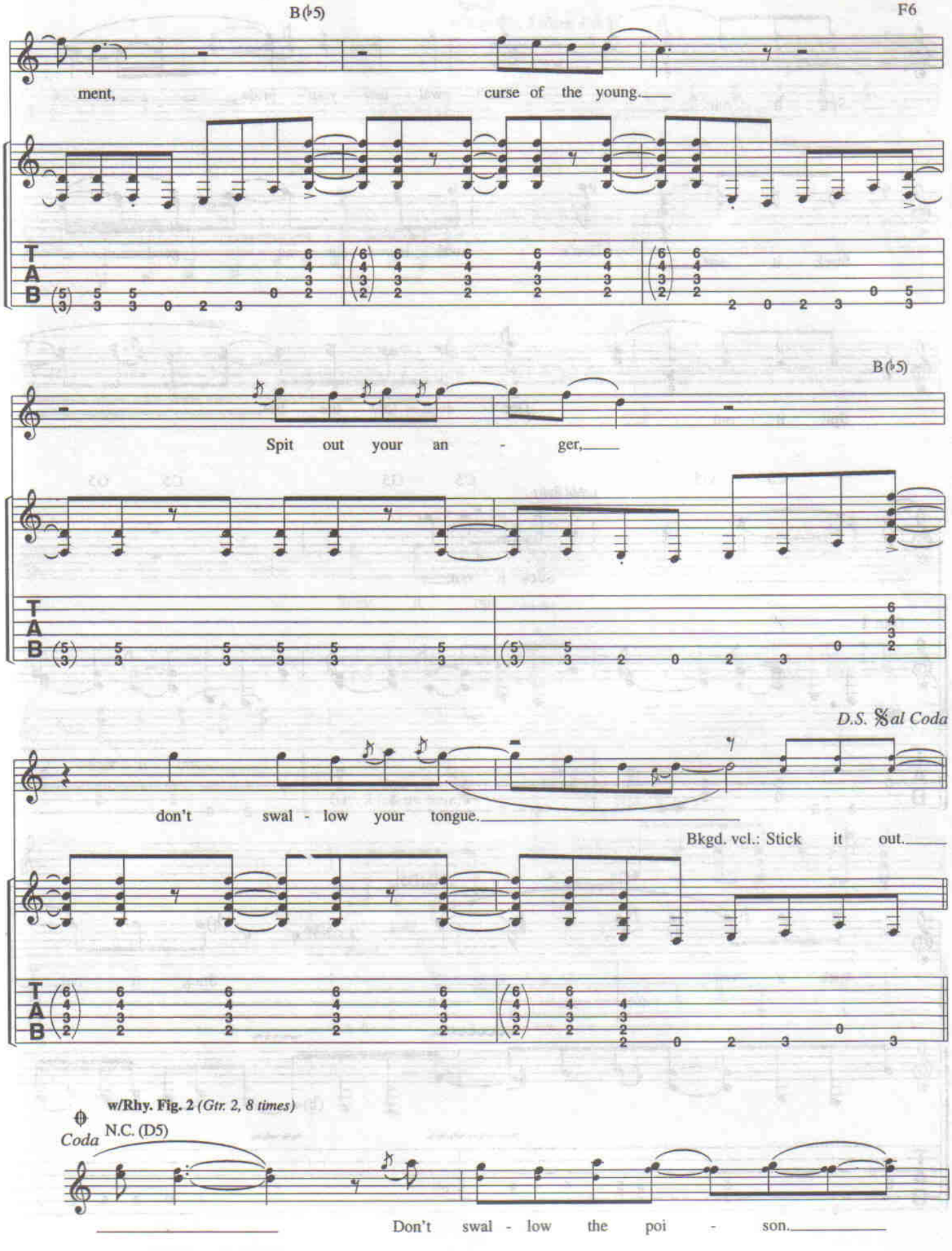


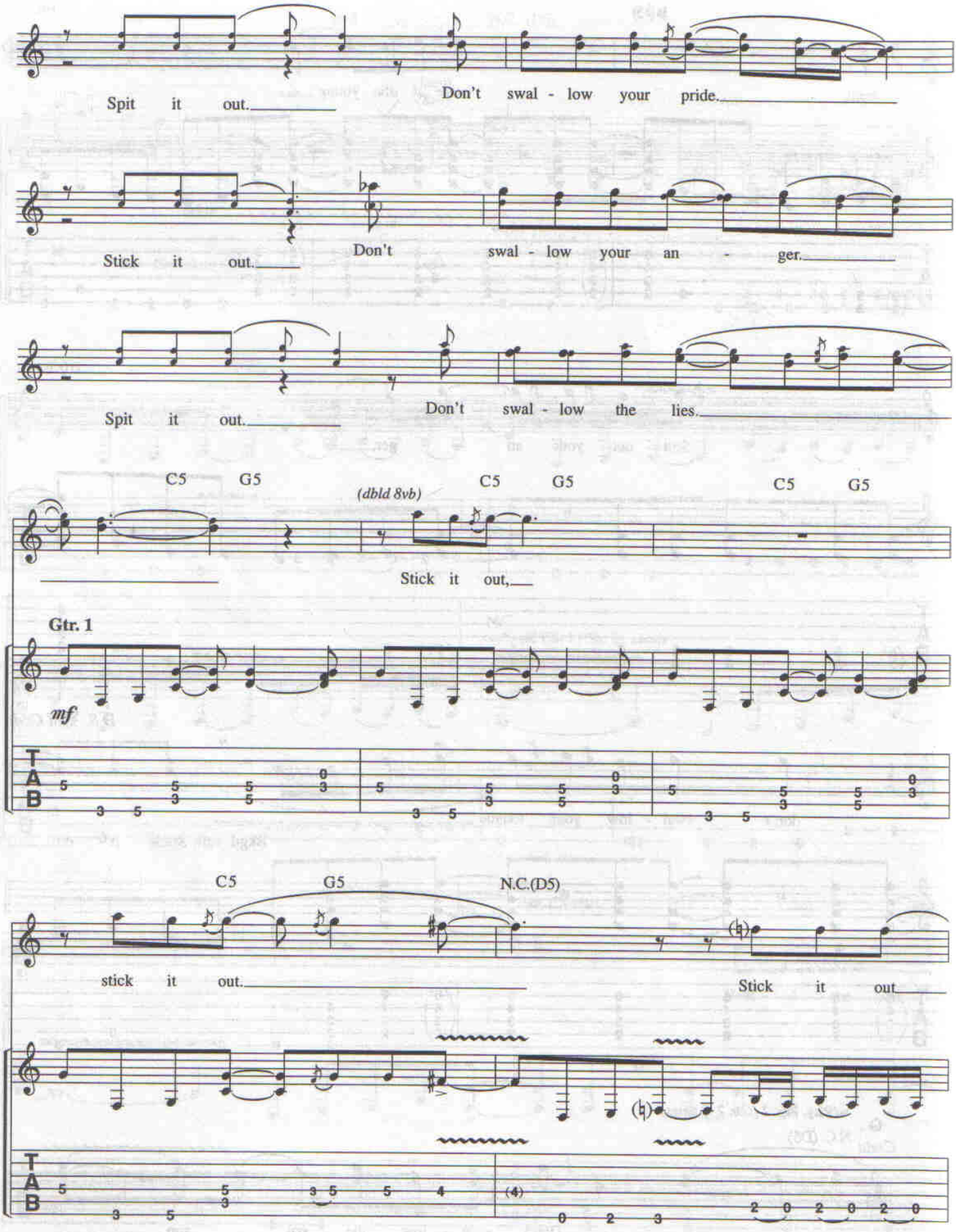
*Gtr. 1: cue notes.


w/Rhy. Fig. 3 (Gtr. 2, 7 times)
F5
D5
F5
our re - ac - tions
in art - i - fi - cial light.
end Rhy. Fig. 3
T
A
B
D5
F5
D5
Each time we al - ter the fo - cus
to make the wrong
Csus2
B♭sus2
D5
F5
moves seem right.
You get so used to de - cep - tion,
Gtr. 3 (Acoustic dbld.)
D5
F5
you make your - self a ner - vous wreck.
D5
F5
You get so used to sur - rend - er,


D5
Gtr. 1
C5
B♭5
run - ning back to cov - er your neck.
Gtr. 4 (Electric w/dist.)
mp
mf
Guitar Solo:
w/Rhy. Fig. 3 (Gtr. 2) 4 times, simile
D5
F
D5
hold bend
F5
D5
harm.
w/bar
w/bar
F5
D5
1/4
T
A
B

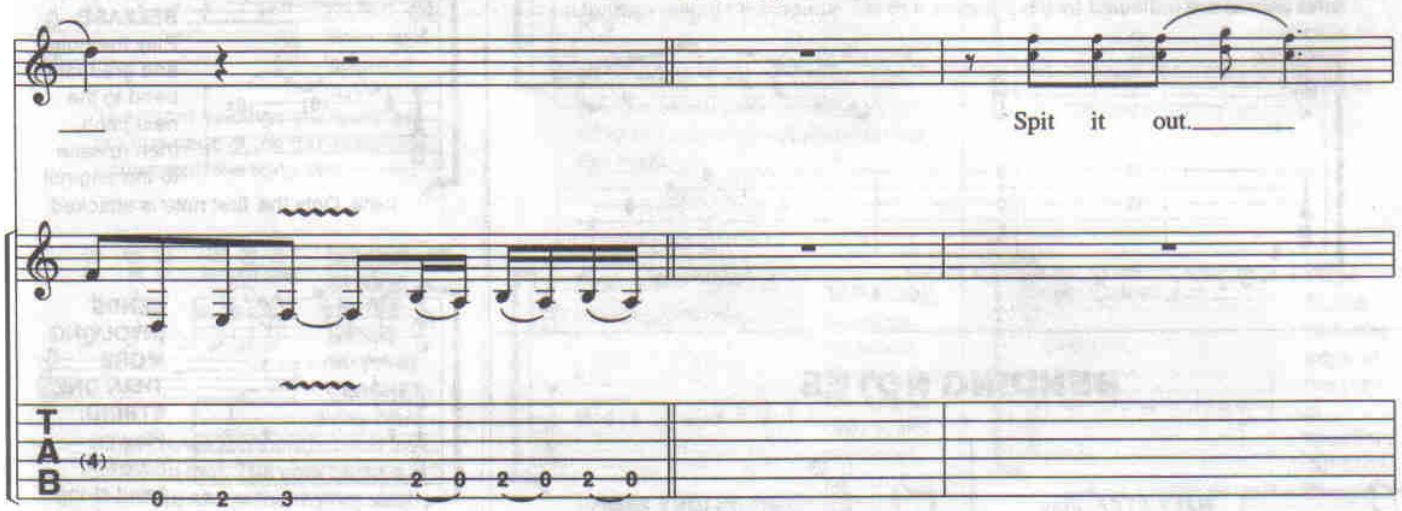

C5
B♭5
N.C. (D5)
Gtr. 1
harm.
(8va)
-2 1/2
+2 1/2
w/bar
divisi
T
A
B
N.C.
w/Lead Fill 1 (Gtr. 2) simile
F6
Pre-Chorus:
Heat of the mo -

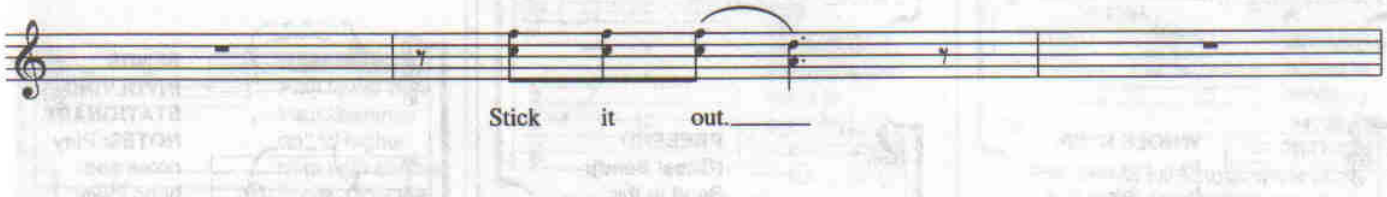

B(♭5)
F6
ment,
curse of the young.
B(♭5)
Spit out your an - ger,
D.S. 𝄋 al Coda
don't swal - low your tongue.
Bkgd. vcl.: Stick it out.
w/Rhy. Fig. 2 (Gtr. 2, 8 times)
Coda
N.C. (D5)
Don't swal - low the poi - son.


Spit it out.
Don't swal - low your pride.
Stick it out.
Don't swal - low your an - ger.
Spit it out.
Don't swal - low the lies.
C5 G5
(dbld 8vb)
C5 G5
C5 G5
Stick it out,
Gtr. 1
mf
C5 G5
N.C.(D5)
stick it out.
Stick it out
T
A
B

Outro:
w/Rhy. Fig. 3 *(Gtrs. 1 & 2)*

N.C. (D5)

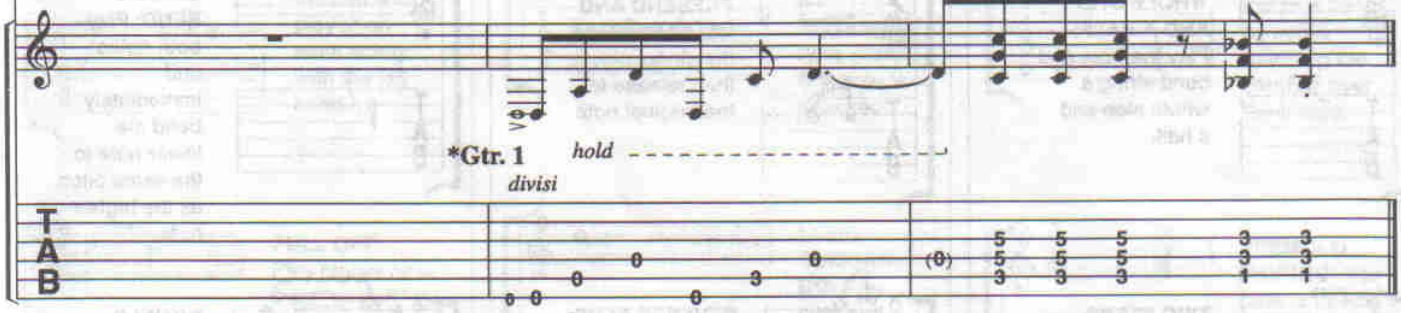




D5 C5 B♭5

Gtr. 2 *(clean tone)*

Gtrs. 1 & 2

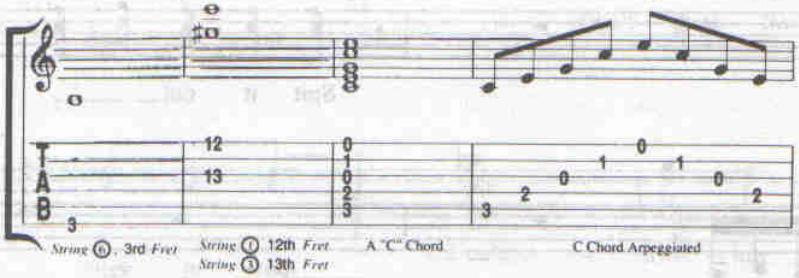


*Gtr. 1: cue notes.

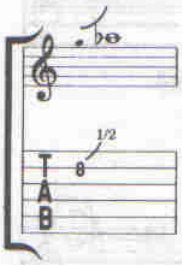
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

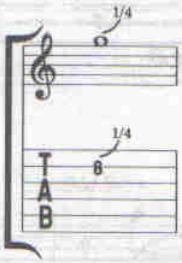
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



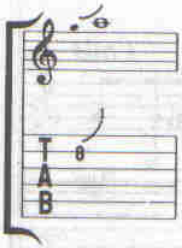
BENDING NOTES



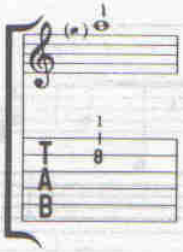
HALF STEP: Play the note and bend string one half step.*



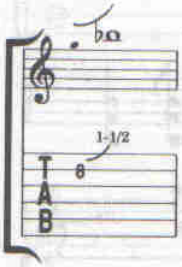
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



WHOLE STEP: Play the note and bend string one whole step.

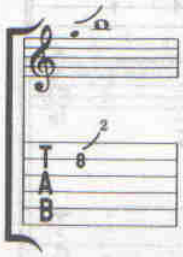


PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

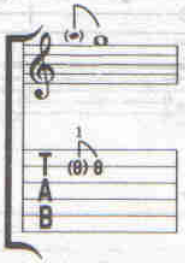


WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

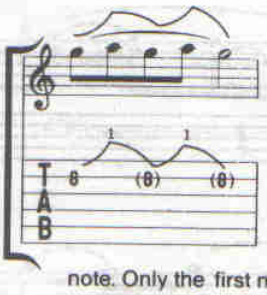
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



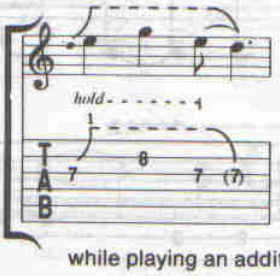
TWO STEPS: Play the note and bend string two whole steps.



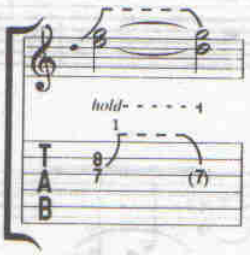
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



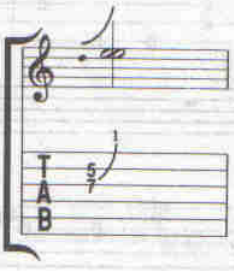
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



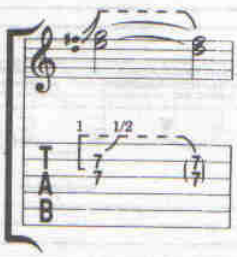
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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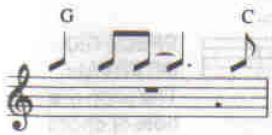
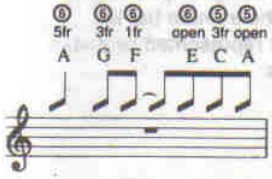
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



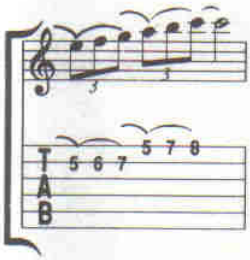
STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.



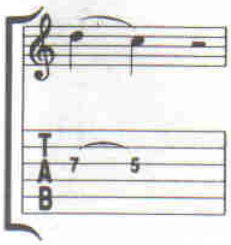
INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

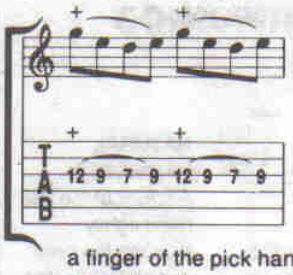
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



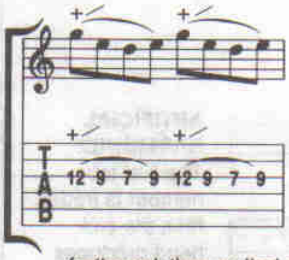
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



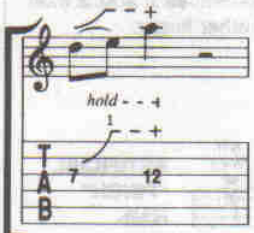
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



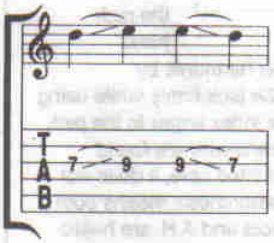
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



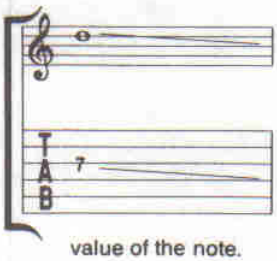
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



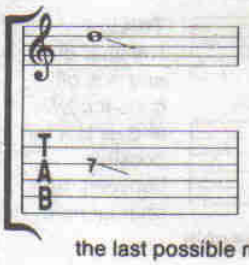
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



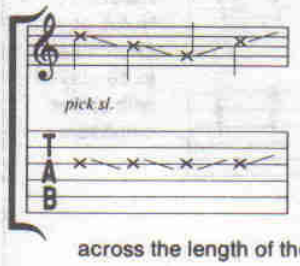
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



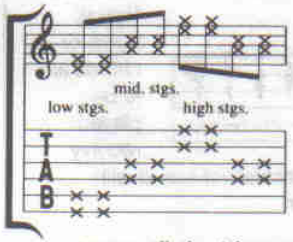
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



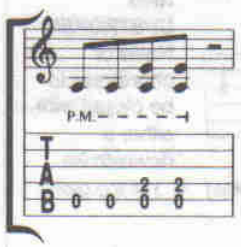
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



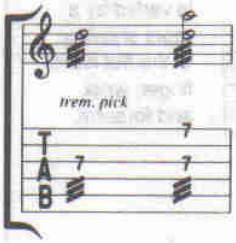
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



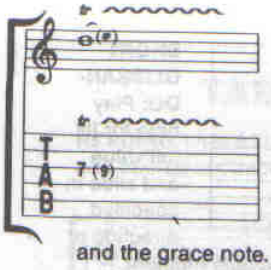
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



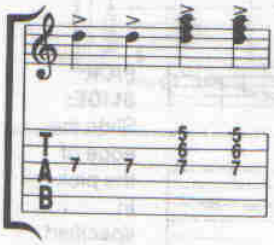
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



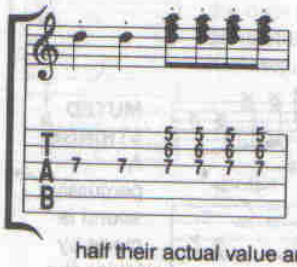
TREMOLO PICKING: The note or notes are picked as fast as possible.



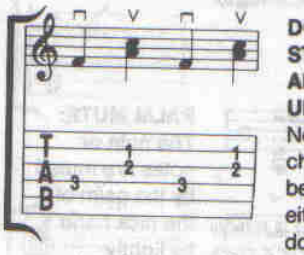
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



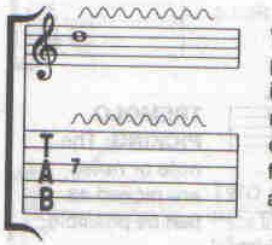
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

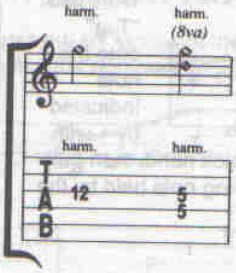


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (∨) of the pick.

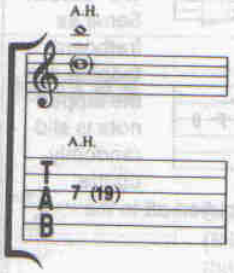


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

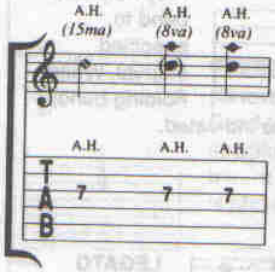
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

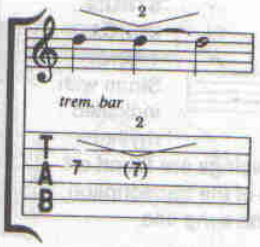


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

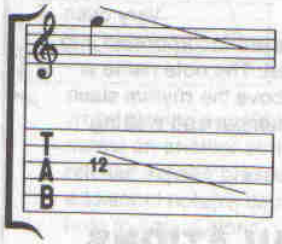


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

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